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PRINCESS' PORTRAIT SUIT.

The suit of the Princess Lwoff Parlaghy against the estate of Frederick Townsend Martin for \$15,000, which she claimed the late Mr. Martin had agreed to pay her for a full length standing portrait of himself, completed before his death, and which has been before Judge Bennet as Referee for several months, has been concluded. The Princess was awarded the sum of \$3,500 by the Referee.

There was much interesting testimony offered by the Princess and the estate as to the value of portraits in general and the Martin portrait in particular, and from an educational viewpoint it is to be regretted that the suit could not have been tried in public.

MINIATURE PAINTER SUES.

Alleging that she painted miniature portraits of twelve people for which she was to receive \$1,020 and was paid only \$370 for her work, Miss Mary B. Olmstead on Oct. 20 in Los Angeles, Cal., brought suit against Miss Bertha D. Comer for \$585. She claimed that the latter entered into a contract with her to get orders and was to collect the money and make the payments. She agreed to waive \$65.

WOODWARD BEQUEST TO B'KLYN.

Bequests of art works with an appraised value of about \$88,000 have recently been received at the Brooklyn Museum from the Estate of Robert B. Woodward. Among these are 14 oils, 4 watercolors, 36 pieces of Greco-Roman glass, and other miscellaneous works of art, with an appraised value of about \$20,000; and a collection of Chinese and East Indian carvings, in jade and other semi-precious hard stones, appraised at about \$68,000.

Among the paintings are Encke's portrait of Mr. R. B. Woodward, Michel's "Evening on the Great Moors," Harpignies' "Willows on the Banks of the Loire," Jacob Maris' "Fisherwomen on the Beach at Scheveningen," "Mauve's "Cow in Pasture," Boshoom's "Cattle by the Sea," Boudin's "Inner Harbor, St. Valery" and "Trouville Beach."

Col. Woodward was particularly interested in jade and ancient glass. His jade collection was destined for the Museum at his death, but during his lifetime he gave no jades. On the other hand, he was extremely generous in his gifts of Greco-Roman glass, so that it already owns a large and fine, excellent collection. The thirty-six pieces of Greco-Roman glass, above mentioned, will be a notable addition to this collection.

The collection of 218 carvings, mainly in Chinese jade, will be the finest museum exhibit of the kind in the U. S. after the Bishop collection in the Metropolitan, and the Mrs. T. B. Blackstone collection in the Field Museum at Chicago.

As usual in collections of Chinese jade carvings, other semi-precious hard stones are included in the Woodward collection, although the jades preponderate. Among other materials are lapis lazuli, rock crystal, agate, cornelian, amethyst, chalcidony and ylass.

GIFTS TO HISTORICAL SOCIETY.

The N. Y. Historical Society, 170 Central Park W., has lately received, by bequest of Mrs. Cora T. R. Catlin, in the name of her brother, the late N. W. Stuyvesant Catlin, great-great-grandson of Gov. Stuyvesant, 3 pictures brought over by him in 1647. These are a portrait of the Governor's father-in-law, Rev. Lazare Bayard and Mrs. Bayard, born Judith De Vos, and a view of the Bayard homestead at Alphen, Holland, with portraits of the Governor's sister Anna and her husband, Samuel Bayard.

Librarian Robert H. Kelby also received for the Society, on Nov. 18, an important gift of family portraits from the family and representatives of Philip Schuyler, great grandson of Maj. Gen. Philip Schuyler. One of the portraits, by Trumbull, painted in Phila., in 1792, represents Maj. Gen. Schuyler. The artists of the other portraits are unknown. They represent the Gen'l's wife, Catherine Van Rensselaer, daughter of John and Eugenie Livingston Van Rensselaer; Capt. Johannes Schuyler, b. 1668, and his wife Elizabeth Staats, their eldest son Col. Philip Schuyler, and their second son, Johannes Schuyler, who married Cornelia Van Cortlandt, daughter of Stephanus Van Cortlandt, and was the father of the Revolutionary Major General.

ANOTHER BEAUX ARTS BALL.

The fortunate participants in the beautiful and successful pageant and ball, organized and given by the Society of Beaux Arts architects of this city, with the assistance of other local art societies at the Hotel Astor, in February, 1913, is to be repeated this coming winter, under the same auspices, and, if possible, on a larger and grander scale than the last famous event.

The ball of 1913 was a Venetian Fete. That of 1916 is to be an Oriental Pageant, followed by a ball. The students of the N. Y. School of Fine and Applied Art are already making sketches for the affair. The pageant

BLAKESLEE ESTATE DIVIDEND.

The executors of the estate of Theron J. Blakeslee, the Columbia Trust Co. and Mrs. Clara Blakeslee, the widow, declared this week a first dividend of 35% and interest. It is expected that a second dividend will follow the coming sale of the remainder of the stock of pictures, the details of which will soon be announced by the American Art Association.

POSTCARD COMPETITION.

The Association of Women Painters and Sculptors announce a postcard design competition, with an exhibition of the designs sent in, at the Washington Irving High School Gallery, Irving Place, Jan. 5-30 next. The subject of the designs must be representative of New York streets and people, bridges and other picturesque features, any medium may be used, the size must not be less than 7 by 11 inches and preferably 16 by 20 inches, and each contributor is limited to four entries.

The Women Painters and Sculptors offer

ARTIST'S WIFE A DEALER.

The invasion of so many fields of human endeavor, formerly occupied exclusively by men, has been frequently commented upon of late years. The business of dealing in art works has, however, save for a few exceptions here and there, notably Mrs. Sanchez Wilcox, heroine of the sale of the Hirsch attributed Van Dyck to Mrs. Huntington, Miss Elsie De Wolfe and the late Mrs. Fachiri, formerly Mrs. Mitchell Depew, has in this country, at least, remained one in which men were almost exclusively employed.

It has become known of late that for the first time—Mrs. Wilcox and Miss De Wolfe being independent of any art house—an art house, the old picture firm of Knoedler & Co., has added to its staff of employees a woman, namely, Mrs. Albert Sterner, wife of the pastel and watercolor painter and illustrator, who, for the first time in his career, although he has exhibited in New York, is now holding an exhibition of recent works at the Knoedler Galleries.

Mrs. Sterner, according to friends, has been given an important position with the Knoedler house, and was sent abroad by it last summer to purchase pictures, she having developed much acumen in the securing, purchasing and placing of pictures and unusual taste in their display. The presence of a woman in the Knoedler Galleries in a professional capacity is such a novelty as to attract the attention of many visitors, and the news of Mrs. Sterner's and the Knoedlers' new departure has greatly heartened the Suffragists and encouraged them in their new and fresh campaign.

Mrs. Sterner was a Miss Walther, of a Brooklyn family of German descent, and the sister of the lately and sadly widowed Mrs. Le Roy Dresser. Her husband, the artist, was born in England.

NATHAN HALE TABLET.

A bronze tablet designed by Chas. R. Lamb and erected by the Colonial Chapter of the daughters of the American Revolution was unveiled Nov. 18 at First Ave. and 42 St., to mark the spot where the patriot was hung. It is erected on the M. J. Sulzberger building.

BANKRUPT RICKETT'S PLEA.

The creditors of Robb R. Ricketts, doing business as Moulton & Ricketts, of Chicago, in the County of Cook and district aforesaid, bankrupt, have received the following:

"Notice is hereby given that on the 30th day of November, 1915, at 11 o'clock A. M., the petition of Frank M. McKey, trustee herein, filed on November 13, 1915, will come on for hearing in Room 437, Monadnock Block, Chicago, Illinois, in which petition the trustee represents that there are 105 watercolors now in the possession of the Anderson Galleries, a corporation, in New York City, held for the trustee's benefit, as set forth in a supplemental inventory on file herein, also that there are in the trustee's possession in Chicago a small quantity of oil paintings, etchings and prints, as set forth in a supplemental inventory filed herein, and the trustee asks that an order be entered authorizing him to crate and ship to N. Y. City said pictures now in Chicago, and to sell the same, together with said pictures now in N. Y. City, at public auction, subject to auctioneer's commission of 10 per cent. unless a satisfactory bid should be received for said pictures, to be submitted at the hearing on said petition, at an estimated cost for removing said pictures from Chicago, advertising sale, etc., of not to exceed \$500.00, all as more fully set forth in said trustee's petition.

"At the same time there will come on for hearing the trustee's report and account filed on Nov. 13, 1915, showing the sum of \$31,038.08 on hand, his petition for the allowance of \$431.04 for expenses incurred and for leave to pay \$207.50 balance due for expense of auditing books, his petition for the allowance of fees for the services of Rosenthal & Heermance, attorneys, of New York City, who ask the sum of \$2,500.00; his petition for the allowance of \$4,250.00 on account for the services of his attorneys, \$750.00 having heretofore been allowed, and the question as to the declaration of a first dividend, to be paid on claims which have been proven and allowed.

Frank L. Wean,
Referee in Bankruptcy.

Chicago, Nov. 16, 1915.

Mr. Ricketts is doing business in Chicago as under the old firm name, having organized a new company.



LITTLE GIRL WITH CAT

Opie

Sold by the Ehrich Galleries to a Western Collector

is to encompass the span of centuries in the spicy and the tinkley East. It will begin with the movement of Aryan races across the great plateau; it will invoke the mystic powers on the roof of the world. Its imagery will come from ancient Cathay and set forth the Cipango of old. From the mythology of Egypt, of India, and Greece, it will draw much of its inspiration.

S. I. MEMORIAL FOUNTAIN.

A fountain memorial, of the late Major Clarence Tynan Barrett, for many years a resident of Staten Island, was unveiled Nov. 20 at St. George near Borough Hall. A Greek soldier, with spear and shield, is by Sherry Edmundson Fry and the base was designed by T. Sillett. The memorial is the gift of Mrs. Lula Olivia Hardin, executrix of the estate of Major Barrett's widow.

prizes of \$100 and \$50, respectively, for the best two designs and three Hon Mentions will also be awarded. The jury will be composed of Charles Berg, Victor Brenner, Ernest Blumenschein, A. Wiener, Jonas Lie, Sallie B. Tannahill, Clara E. Peck, Zulma Steele, Mrs. William Fox, Hilda Belcher and Clara T. McChesney.

STUYVESANT BUST AT ST. MARK'S.

The bust of Peter Stuyvesant by Toon Dupuis has been presented to N. Y. by the Dutch Gov't to remain in the custody of St. Mark's in the Bowery, will be unveiled by Chevalier Van Rappard, the Dutch Minister on the eve of St. Nicholas, Dec. 5.

ANOTHER PEALE WASHINGTON.

S. G. Cooper, a N. Y. artist, is said to have found, on Nov. 19 in a Baltimore second hand shop, a portrait of Washington by Rembrandt Peale.

ST. LOUIS MUSEUM'S MORO.

The Ehrich Galleries have sold to the St. Louis Museum a portrait of a Spanish prince by Antonio Moro.

REISINGER PICTURE SALE.

The sale of the collection of pictures and prints left by the late Hugo Reisinger, and which dispersal was exclusively announced as to take place this season in the ART NEWS of March 12 last, and again in a recent issue, while a list of his more important pictures was also published in the ART NEWS, it is now announced in some of the dailies, as news, as to take place in January next.

The sale will be an important one and will precede another of importance—that of the collection formed by Mr. Catholin Lambert, and well known to art lovers and collectors, and long in his castle near Paterson, N. J. This collection passed out of the control of Mr. Lambert some time ago, owing to business troubles, and will be sold for the benefit of his creditors.

The list of the Reisinger pictures is republished below for the benefit of those of the ART NEWS readers who may wish to reperuse it, now that the sale is near, and who may have mislaid the copy of the ART NEWS in which it appeared.

Many American Pictures.

The Americans are: Winslow Homer, "Rocky Coast"; Childe Hassam, "Leda and the Swan"; "Morning, Sevilla"; "Brooklyn Bridge in Winter"; "Dryads" and "Sunset"; W. M. Chase, "Fish"; T. W. Dewing, "Lady in Black and Rose"; "Girl Playing the Lute" and "The Musician"; Leon Dabo, "Palisades on the Hudson"; Arthur B. Davies, "At the Waterfall"; H. G. Dearth, "Flecks of Foam"; George Hitchcock, "Tulip Beds in Holland"; W. L. Metcalf, "Dogwood Blossoms"; Ernest Lawson, "Road"; Gari Melchers, "The Sisters"; J. Francis Murphy, "Landscape"; Robert Reid, "On the River"; Edward W. Redfield, "December"; J. H. Twachtman, "Wild Cherry Tree" and "Yellowstone Falls"; J. Alden Weir, "Moonlight" and "Farm in Spring"; "Williamite Thread Factory"; F. J. Waugh, "Rough Sea"; Paul Dougherty, "The Cleft"; Theodore Robinson, "Woman and Child in Orchard"; and Louis Kronberg, "Ballet Girl in Pink."

The German Pictures.

German painters represented are: A. Boecklin, "At the Spring"; Leibl, "The Actor"; Lenbach, "In Ecstasy"; Menzel, "Man Reading"; Hans Van Bartol, "Yellow Bodice"; "On the Way to Market" and "A Fish Market"; Ludwig Hill, "Landscape"; E. von Gebhardt, "Head of Young Woman"; Hugo von Habermann, "In the Studio"; Edmund Harburger, "A Divine Drink"; L. von Hofmann, "Dancing Girl" and "Nude in Open Air"; Ulrich Huebner, "Marine"; Angelo Janks, "Horse Race"; Arthur Kampf, "Man at Work" and "Spanish Dancer"; Gotthard Kuehl, "Salonecke"; "Augustus Bridge in Dresden" and "View Through a Window"; Max Klinger, two "Landscapes"; Albert von Keller, "Act in Pink"; Max Liebermann, "Nordwijk"; "Boys in Bathing"; "Polo Players" and "At the Seashore"; "Terrace on Elbe"; H. Looschens, "Blue Clock"; A. Muenzer, "Girl With Puppet"; Alfred Mohrbutter, "Nude"; Leo Putz, "Summer Heat"; "Still Life" and "Mara"; Rene Reinicke, "Cathedral at Seefeld"; Franz von Stuck, "Teasing"; J. Sperl, "Mountain Landscape"; G. Schoenleber, "Colmar Landscape" and "Autumn"; R. Zittan Schramm, "Ducks" and "The Parrot"; Franz Skarbina, "Red China Set"; Charles Schuch, "Still Life"

and "Landscape"; Selevogt, "Landscape"; Hans Toma, "Noon Hour"; Wilhelm Truebner, "Castle Heimbach" and "Landscape"; Fritz von Uhde, "Girl Reading"; H. Zuegel, "Sheep Going to Pasture"; "Sheep Homeward Bound" and "Country Folks Coming From Market"; and Eugen Dekkert, "Landscape."

Dutch painters represented are: F. Arntzenius, "Old Houses at Hooven"; "After the Rain" and "Cart and Horse"; De Bock, "Landscape"; Gorter, "November"; Josef Israel, "Old Woman"; Mesdag, "Marine"; Jacob Maris, "Boy Painting"; William Maris, "Ducks in Stream"; A. Mauve, "Bleaching"; Valkenburgh, "Garden Scene"; Van Mastenbroek, "Harbor of Rotterdam"; "Marine" and "Summer Afternoon"; Jan Van Essen, "Landscape" and Van Houten, "In Gelderland."

Other foreign pictures are Frank Brangwyn, "Venice"; Corot, "Landscape"; Cazin, "The Harvesters" and "L'Ostroid d'Issy"; Dupre, "Approaching Storm"; Diaz, "Dog and Child"; Courbet, "Landscape"; Degas, "Danseuses" and "Ballet Girls Dressing"; Fantin Latour, "Flowers," "Le Chat" and "Aurora"; A. E. John, "Girl on Welsh Mountain"; Fromentin, "Algerian Washerwomen"; Harpignies, "Landscape"; Boudin, "Beach at Etretat"; "Unloading the Catch" and "Cherbourg"; Isabey, "After the Storm"; Jongkind, "Marine"; L'Hermitte, "Harvesting"; Lepine, "Le Port d'André"; Gaston Latouche, "Souper" and "Honey-moon"; John Lavery, "Afternoon in the Woods"; Monet, "Sunset" and "Waterloo Bridge temps Gris 1904"; Mancini, "Prof. M. With Halo"; Pissarro, "Child at Table"; "Street in Rouen" and "Femme la Chevre"; Renoir, "Young Girl" and "Act of a Woman"; Raffaelli, "Cathedral" and "At the Seashore"; Alfred Stevens, "In Deep Thought"; "Marine"; "At the Riviera" and "Vue de Freport"; Sisley, "Landscape"; Sorolla, "Water Joys"; Thaulow, "Scene in Venice" and "Winter in Norway"; Zorn, "Nude at the Shore" and "Head of a Peasant Girl"; "Hall Kestl" and "The Bather."

Some Fine Etchings.

The etchings include a set of Anders Zorn, including "The Toast," "The Omnibus," "Ida," "Sunday Morning," "Portrait of the Artist," "At the Piano," "Auguste Rodin," "Effet de Nuit" and "Swedish Madonna." Whistler, "Drouet Portrait" and "The Forge"; Rembrandt, "Negress Sleeping"; Edward Munch, "Sick Child"; Henrik Lund, "Portraits of Col. Roosevelt and Thomas Edison"; Max Liebermann, "Boys Bathing"; "The Potato Harvest" and "Mending Fish Nets"; Millet, "The Churner" and "Man With Wheelbarrow"; Josef Israel, "Sailing the Boat" and "Girl With Basket"; Frank Brangwyn, "Rialto," "Inn of the Parrot" and "Gate of Naples."

BOSTON.

Complacent Boston is prone to admit that its art season is under way after the blue-blooded (one does not dare hint anemic) St. Botolph Club has opened its doors for its first exhibition. With customary generosity, the club allows that exclusive portion of the public invited to its "private view" to stay just one hour and a half! The St. Botolph gallery is certainly not noted for its size; and when it is filled with a throng of gallery trotters, bristling with hats (which in turn bristle with up-darting ornaments), one has an admirable opportunity to "figure out" the quality of the exhibition by the size and quality of the picture frames. To be sure this is not so great a hardship, relatively speaking, in the case of the present exhibitor, Herman Dudley Murphy, whose frames are of a most admirable contrivance; but it does seem a pity that pictures so genuinely beautiful in quality as his should not have a better chance of being seen at their first official showing. Respectfully suggested that the St. Botolph Club enlarge both its "open hours" and its gallery, if it is to continue its pose as the grand patron of modern art.

But revenons à nos moutons. Mr. Murphy's work can stand independent of praise or cavi; even the Boston public has admitted his artistry.

Apropos, another man who is just coming into his own, despite the ostrich-like stupidity of would-be connoisseurs, is Arthur C. Goodwin, who is exhibiting pastels and oils at a local gallery. Undoubtedly his subjects have helped him not a little in gaining this favor; for he has taken bits of time-honored Boston and endowed them with a charm and poetry they do not possess. It is heresy and desperate wickedness to hint to a conservative Bostonian that his cherished landmarks are dull and trite and commonplace. How, then, can he fail to be thrilled by a view of old T Wharf, or Park Street Church, or Boylston Street, especially when depicted by so skillful and idealizing a brush as Mr. Goodwin's?

Albert Felix Schmidt is in his second week at the Guild of Boston Artists. Except among those whose mental vision has

become mummified (possibly by too much museum visiting), he has made a name for himself. It is a cheering fact to depose in this City of Baked Brains. Mr. Schmidt is a good draughtsman and an able painter. He is original, too, and, although a graduate of one of the regular schools, his native imagination has survived the experience. The picture called "Bride and Groom," two modest but interesting heads, seen in silhouette of quiet trees, against a background of light blue, is startlingly piquant. The variety of subject in his work successfully demonstrates his ability both as a portrait painter and a landscapist.

Guy Wiggins' creditable pictures still continue on exhibition at the Vose Gallery, which has also opened another exhibition, one of landscapes by Robert H. Nisbet.

The war is proving of benefit to that clever young painter, Arnold Slade, who recently sold one of his big war canvases to Mrs. David Kimball, the well-known collector. After all, they do buy pictures occasionally in Boston.

John Doe.

NEW WORKS AT FENWAY COURT.

Boston, Nov. 23, 1915.

The first formal opening to the public of Mrs. Gardner's Fenway Court, since last Easter, took place yesterday. The rooms will be open every day this week, except Thanksgiving, between 10 and 3. A new room is devoted to eight MacKnight watercolors, and works in that medium and oils, by, among others, Wilton Lockwood, Hopkinson Smith, Sarah C. Sears, Louis Kronberg, Martin Mower, Sarah Whitman, J. B. Potter and Anna C. Ladd. In the Yellow Room there is work by Degas, Matisse, Whistler and Sargent among others. In another room are other modern pictures. A new work to the public is the portrait of a woman by Veneziano. In the early Italian room are new works, not before accessible to the public, such as Di Credi's portrait of a young man, Caporali's "Dormition of the Virgin," and five panels by Simone Martine from the Museum at Orvieto.

CHICAGO.

Protests against the jury selections have always been an aftermath to the opening of the annual International Exhibitions of American Paintings and Sculptures at the Art Institute, and this year they have come as usual. The usual annual rumor, also, that artists whose paintings or sculptures had been rejected were to organize an independent show, but again, as usual, the rumor is fading. The jury snarl, however, remains unraveled. The old system has its faults but a better one has not yet been proposed. Membership on an art jury of selection or of awards is a difficult position to fill here.

The annual exhibition this year is creditable, both to the artists represented, to the jury of selection and in its entirety; it marks a higher national standard. There is much less reaching for flamboyant effects in that rather broad field tabbed "modernism," a field that covers a multitude of art distortions, and sane "modernists" regret these distortions just as much as do the academicians.

Display Strong in Portraiture.

Portraiture in the display has never before been so prominent. J. Alden Weir and George Bellows, of N. Y., certainly deserved the prizes awarded them. Many other portraits deserve "honorable mention," notably Ralph Clarkson's presentment of Irving K. Pond, Louis Betts' "Renie," Lawton Parker's "James A. Patten," Katherine Dudley's "Helen" and "Elvira," Joseph DeCamp's "Silver Waist," Irving R. Wiles' "Souvenirs," Thomas E. Eakin's "Thought," Virginia Hale's "Paul-ette," Charles Hopkinson's of his daughter, Gordon Stevenson's of Theodore J. Keane, Frank A. Werner's of Alfred Juergens, and Frank Wolcott's "Phoebe."

The many strong and clever portraits and figure pieces are significant when one considers that five years ago portraiture, and even appealing figure canvases, were scarce in the annual show.

The Reinhardt gallery in Congress Hall is being re-arranged and redecorated. By the new arrangement the visitor may walk into a daylight exhibition gallery beautifully decorated. One gallery is paneled in ivory. The season will be opened in December.

O'Brien will open his season in December with an exhibition of works by Guy Wiggins. This will be followed by a show of the paintings of Hindustan by Mr. and Mrs. Colin Campbell Cooper, now on exhibition at Rochester, N. Y., and reviewed in the ART NEWS when shown in N. Y. last season. H. Effa Webster.

PHILADELPHIA.

The suit brought by Giuseppe Donato, a sculptor against M. S. Hershey, the so-called "Chocolate King," in the Dauphin County Court, promises to be one of the

"causes celebres" in the history of local art. The dispute is over the payment of \$25,000, demanded by the artist for the creation of a decorative fountain, to be erected on the Hershey estate. It appears from the testimony brought out in court, that, subsequently to the original order for the work, considerable enlargements and additions were made of it, naturally entailing corresponding increase in the expense. There is no question as to the artistic quality of Donato's work, but there is as to the value he places upon it. The prominent feature of the decorative scheme of the fountain is a group of three nude dancing female figures, decidedly realistic in modeling and yet not out of keeping with a work of this kind. Pending the suit Mr. Hershey refuses to receive the shipment of pieces composing the ensemble or to pay the amount demanded. Photographs of the fountain taken from the plaster cast before going to the bronze founder have been reproduced in the local newspapers and have had very favorable comment from the critics.

Preceding the opening of the Plastic Club's Exhibition of Illustrations there was an address on Wednesday by Mr. F. W. Taylor on the topic "Fifty Years of American Illustration" in which he gave a resumé of the various innovations in the reproductions of photographs, colored pictures and black and whites, in taking the place of wood and steel engravings and copper plates.

Twenty watercolors, pastels and black and whites are shown by women who are members of the club, not very many of the contributions especially remarkable except, perhaps, in the way of variety or novelty in the choice of subjects and the clever combination of two or more media in the facture of the same work, such as a group by Alice Barber Stevens, in charcoal and pastel, beautiful drawings in which the sombre massing of the foliage of tall cedars effectively contrasted with flying clouds of the autumnal sky. Ethel Warwick shows a capital "Portrait" in pastel of a young man whose scarlet draped head and hoop earrings suggest the costume of the old-time pirate. Ethel Pennewill Brown exhibits a group of sketches in aquarelle of street scenes and picturesque architecture in Senlis. Blanche Dillage a number of views of Mont Saint Michel and Givernay.

Prince Paul Troubetzkoy opened an exhibition of his work in sculpture at the Art Club by a reception tendered to him and the Princess on Wednesday last. Included in the collection are a number of portrait busts, life size, of prominent persons, in addition a number of groups of figures of smaller dimensions that have already been seen in some of the great international exhibitions. The Prince is partly American in parentage, his mother being a member of the well-known Winans family.

The provision in the will of P. A. B. Widener, now made public, leaving to the discretion of the surviving son the disposal of the famous collection of pictures at Lynwood Hall, relieves, for a time, the tension regarding this matter and, incidentally, the fate of the new Art Museum. While there has been no bequest of pictures or funds to that institution there still remains a fair chance that the city will ultimately come into possession of the treasures of art assembled by the late owner. Eugene Castello.

Arlington Art Galleries

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LONDON LETTER.

London, Nov. 17, 1915.

The appreciable advance in the price of modern furniture, which has already begun and is expected to develop still further within the next few months, induces the public to frequent public auction rooms which deal in the antique with greater assiduity than ever. Indeed, many buyers who have but little natural taste for old furniture are beginning to cultivate a taste for it from the investor's point of view rather than the art lover's, for not only may pieces of real interest be purchased very frequently at prices even below those of inferior modern work, but the former possess the added merit of increasing in value with the passage of time, whereas with the latter type it is impossible to sell again at anything but a fraction of the original cost. Hence sales of old furniture see no falling off in the number of bidders or the briskness of the bidding, a fact which is causing many owners, who at the beginning of the year thought of postponing the idea of selling till after the war, to sell their pieces at auction. I was further interested to hear last week from a dealer that where really choice specimens of furniture are concerned, there is no dearth of buyers willing to give high prices. As an illustration of this, he told me that he recently placed in his window a fine antique chair, priced at £75, and regarding which he was already in negotiation with a customer. During the two days on which it was displayed, he had no less than six clients making inquiries respecting it, all anxious to be given the first refusal, should the pending negotiations fall through. In normal times he could not have looked for a better state of business, and his experience is confirmed by other dealers' statements.

"Art Tree Panels" Shown.

Great interest has been aroused by an exhibition held in Kensington of "Art Tree Panels," designed by A. J. Rowley, who has invented and brought to a high pitch of perfection a new method of interpreting artists' designs. These panels are formed of inlaid woods, some used in their natural state and coloring, others cleverly dyed by a process of his own. Full advantage is taken of the grain of the woods, while a peculiar effect of life and vitality is conveyed by the play of light upon their surface. Broad effects, as well as the most delicate, are carried out with equal success, and some of Mr. Rowley's best work has been done in the interpretation of pictorial designs by Frank Brangwyn, a large panel entitled "Ghent on Fire" being a remarkable example of the extraordinarily impressive results which may be obtained in this manner. Here only natural woods are employed, but these have been so discreetly chosen that a fine sense of atmosphere is achieved. As a piece of pure decoration, some brilliant studies of birds and flowers, treated somewhat in the manner of a Japanese print, are particularly striking, while a mountain scene designed by H. Butler is no less successful. I understand that an exhibition of Mr. Rowley's work is now being held in Chicago and that the American artist, Henry Reuter, has furnished him with designs for execution in the "Art Tree" manner and intended for the adornment of a yacht interior, for which purpose he considers this medium peculiarly suited. There is no doubt that, given a craftsman of the artistic sensibility of Mr. Rowley, a future of great promise lies before this new process.

Sculpture Hit by War.

Sculptors are feeling the pinch of war far more than painters, many of whom are kept busy upon portrait work. A committee has consequently been formed, with the Queen as patron and Sir Thomas Brock as chairman, to consider the best means of assisting them to dispose of their smaller

work. The first step will be to organize an exhibition at Messrs. Waring & Gillow's of pieces suitable for room decoration, to be sold at moderate prices and to be viewed at their galleries among appropriate surroundings of furniture and hangings, so that their effect in the home may be duly judged. A portion of the takings will be put aside for the relief of sculptors and their families who are in actual monetary distress at the present moment. The feeling among sculptors just now is that after the war there is bound to be greater demand for their products than has ever before been known in their time, for there can be no more fitting method than that of sculpture for paying tribute to those who have fallen. But until that time shall arrive, help is needed for present necessities. L. G. S.

JAMES F. SUTTON DEAD.

As the ART NEWS goes to press, the death is announced of James Fountain Sutton, one of the founders of the American Art Association and noted as an "expert" in Oriental art. He was in his 72d year, and

years ago Mr. Sutton retired from business, remaining a special partner in the Art Association. He is survived by a widow, who was Miss Florence Macy, daughter of Mr. R. H. Macy. Mr. Sutton, who was a most agreeable man, had the true flair of a collector, and besides his Oriental objects, had a remarkable gathering of works by Monet and other French impressionist painters.

THE LATE DR. REULING.

Dr. George Reuling, one of the most prominent physicians in Baltimore, and a noted art collector, died Thursday in his 76th year. He was the first surgeon to perform in the U. S. the operation of removal of cataract with its capsule, also the transplanting of the conjunctiva of a rabbit's eye to a human being's. Dr. Reuling was born in Germany and married Miss Eliza Culp of Darmstadt. Among those on whom he operated were President Grant, W. W. Corcoran and Joseph Jefferson. Dr. Jordaens' "The Triumph of Religion" was reproduced in full page in last week's ART NEWS.



MRS. CHARLES GIFFORD DYER

John S. Sargent

Sold by the Macbeth Galleries to a Western Collector

The Gorham Galleries
announce their seventh
Annual Exhibition of
the recent works of
prominent American
Sculptors November
8th to 29th.

The Gorham Co.
Fifth Av. & 36th St.
New York

for New York and the East, to secure additions and replacements, in the hope that before May 1 these sales will be doubled. The most amazing feature of the Exposition has been the appreciation by the California public of the work now being done by American artists, and I believe that the most important feature of the Exposition which will endure, is the aesthetic growth in this community.

The Department of Fine Arts has endeavored to serve American artists, and with co-operation in the next few weeks will, I believe, be able to render further broad and lasting service.

J. E. D. Trask,
Art Director Pana-Pacific Exposition.

ART AND THE CHILD.

The exhibition of Art Associated with the Child, to open Monday at the former Blakeslee Galleries, 665 Fifth Ave., will consist of pictures, sculptures, miniatures, etchings, books and bookplates, prints, photographs, ceramics, interior decorations, toys and school art work. The display, the first of its kind, will be held under the auspices of the Art Alliance of America.

People's Art Guild Exhibition.

In the prospectus of the People's Art Guild something is said to the effect that the "People's aesthetic privation has heretofore been deplorable and giving art exhibitions at the Settlement will help develop creative instinct, sensitive appreciation and enjoyment of the best in art." The majority of the pictures now at the University Settlement, 184 Eldridge St., seem of a type hardly conducive to the development of creative instinct or of artistic appreciation in the uninitiated. So many of these men, instead of going to nature with their own eyes and really creating something, give us bad imitations of the work of the instigators of the Modernist Movement in Europe. Henri, Bellows, Kroll, Davey and Sloan, who all paint with studious facility, seem so occupied with showing their extreme cleverness in handling the medium that there is often little else in the work.

Henry A. Mathes' "Ballet Dancer Adjusting Her Sandal" is among the noteworthy exhibits, and Gifford Beal's "Central Park" is strong and colorful. Hayley Lever's "St. Ives, Cornwall" is big and simple in handling, also well thought out. William Glackens shows a Russian Girl, Jerome Meyers a delightfully characteristic East Side street scene, Eugene Speicher a still life, Evan Olinsky an interesting characterization of a girl, and Maurice Sterne exposes one of his masterfully drawn portrayals of Bali Islanders. There is a good Ernest Lawson and much ultra modernism which would be apt to give novices a wierd ception of art. H. C. R.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

STUDIO, 35 feet distance, north sky light, connecting living room. Hot & cold water, steam, electricity. In private house, Ditmar Road, Cortelyou Station, Brighton Beach Line, Mr. F. L. Bryant, 466 E. 17th St., Brooklyn, N. Y.

ANTON HELLMANN, The Benedict, 80 Washington Sq., has opened a class in interior decoration covering the most modern ideas. Each student treated as an individual.

ALTHEA HILL PLATT—Classes in Drawing and Painting, Oils and Water Color; also Easel Room with Draped Model. Van Dyck Studios, 939 Eighth Avenue, New York.

WANTED TO BUY house with studio in country. Within 100 miles of Boston. Address P. L. T., American Art News.

Edward I. Farmer

5 West 56th St.
NEW YORKChinese
Antiques
—and—
Interiors

Imperial Sea Green Translucent Jade Temple Vase—Height 20 inches

Invites attention to his collection of jade ornaments and other carved semi-precious stones of unusual forms and quality.

passed away at his home in his birthplace, Bedford Hills, in Westchester County. One of the earliest Americans to bring porcelains and other art objects from China and Japan, he was first associated with the Brooklyn firm of the Orvington. He then became a partner in A. A. Vantine & Co., retiring in 1880, and the next year, a special partner of Mr. Rufus E. Moore, who opened the Kurtz Gallery, at 6 E. 23 St., as the American Art Gallery. Buying out his partner in 1883, he formed, with Mr. R. Austin Robertson, long a buyer of art objects in the Orient, and Mr. Thomas E. Kirby, already well known as an art auctioneer, the remarkably successful American Art Association. In 1888 Mr. Sutton made a sensational purchase at auction in Paris, for \$115,000, of Millet's "The Angelus," which the Art Association later exhibited in this city and throughout the country. The picture was afterwards sold to M. Chauchard, who left it to the Louvre. Some

PORTRAITS BY SIR JOSHUA REYNOLDS, ETC. Baronet's daughter, entrusted with private sale of famous family portraits, desires to hear direct from lovers of Art. No dealers. Address "Art," care of Westerton's Library, 43 Knightsbridge, London, England.

PANA-PACIFIC ART ON TO MAY.

San Francisco, Cal., Nov. 24, 1915.

Editor AMERICAN ART NEWS:

In response to a petition signed by thousands of citizens of San Francisco, the directors of the Panama-Pacific Exposition have decided to keep open until May 1 the Fine Arts Palace, retaining as many as possible of the works now on exhibition, and adding thereto sufficient works to make up for the large number sold, which must be delivered immediately, and the loans which cannot longer be retained. This means that there is every prospect of a large permanent art museum in San Francisco. We have already sold \$200,000 worth of modern pictures and sculptures, 75 per cent. of which are by American artists.

I shall leave within the next few days

PICTURE RESTORATION
ROUGERON

94 PARK AVENUE, Bet. 39th and 40th Sts.
Estab. in New York since 1907 at 452 Fifth Avenue
Highest References
from Museums, Collectors and Picture Dealers

AMERICAN ART NEWS.

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BUREAU OF EXPERTIZING.
Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.
We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or, more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advantage of consulting our Bureau of Ap-
praisal either in the first place or for re-
vision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market val-
ues, both here and abroad; our appraisals
are made without regard to anything but
quality and values, and our charges are
moderate—our chief desire being to save
our patrons and the public from ignorant,
needless and costly appraisal expenditure.

ART SALE RECORDS.
Collectors, dealers and others interested
are reminded that the first two numbers of
SALES of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1 is devoted to the Bray-
ton Ives Collection of Prints sold at the
American Art Galleries April 12-14 and
No. 2 to the Blakeslee and Duveen Picture
Sales, under the same auspices, at the Plaza
Hotel Ball Room, April 21-23 and April 29.

THE WIDENER TREASURES.
The clause in the will of Peter A. B.
Widener, made public this week, which
gives the entire control of the dead
millionaire's art collections to his son,
Mr. Joseph E. Widener, with power
to dispose of them when and as he
desires, and permission to so give them
to a museum in Washington, Philadel-
phia or New York, was seized upon by
the sensation mongers of some of the
New York dailies, as the ground for
a story, with headlines, that the col-
lections would come to New York.
One daily even went so far as to inter-
view Director Robinson of the Metro-
politan Museum on the subject, who
graciously and tactfully remarked that
"the museum would have room for and
would welcome the collections."

To those who knew the late Mr.

Widener, and who also know his son,
Mr. Joseph Widener, such speculations
are absurd, and especially so at this
juncture. As we said last week, Mr.
Joseph Widener has, through long as-
sociation with his father's collections,
and a taste for art and art study, be-
come one of the foremost and best
equipped of American art collectors.
He is not likely to make any speedy
disposition of his collections in which
he takes the greatest pride and to which
he has, himself made, with his father's
approval, perhaps their most famous
additions of late years.

It is far more likely that the Widener
collections will be greatly added to and
with care and discrimination, to be-
come sometime and in their present
housing, a Wallace collection for Phil-
adelphia, than that they will go into
either a Philadelphia or New York mu-
seum, certainly not before the present
Mr. Widener passes, in his turn.

HART DENIES PHILA. STORY.
The story published at length in the
Phila. Ledger of Monday and republished
in the New York dailies of Tuesday, to the
effect that Mr. Chas. Henry Hart, the well-
known authority on early American art, had
fiercely criticised and denounced as spurious
certain old and famous portraits owned in
Phila. by the Historical and Philosophical
Societies, the University of Pennsylvania
and the Penna. Academy, is declared by
Mr. Hart to be a curious tissue of falsehoods
and without foundation in some cases.
We will hope next week to publish a true
story of Mr. Hart's attitude towards the
portraits in question, as well as others in
the Quaker City.

Errors in Hawkins Letter.
Through the seemingly inevitable errors
of the linotype, two regrettable mistakes oc-
curred in the interesting and able letter of
Gen. Rush Hawkins on "Our Monumental
Monstrosities" in the last issue of the ART
NEWS.
In the opening paragraph of Gen. Haw-
kins' deserved and clever criticism of the
Pulitzer Fountain in the Plaza Square, the
linotype made him say that "the combina-
tion of official art commissions and com-
mittees had reached their ultimate in the
showing of a want of simple appreciation
of the 'properties' involved, when the Gen-
eral wrote 'properties' not 'properties'."
In the same letter, the General, referring
to the ignorance of art committees wrote
"the misfortune of it all is," etc., and again
the naughty linotype made him say in print
"The misfortune of it all it."
It is to be hoped that the readers of Gen-
Hawkins' interesting and instructive letter
which should bear fruit, overlooked, or were
not misled, by these obvious errors.

OLD MASTERS FROM RUSSIA.
M. Nicolas Pavlovitch Riabouchinsky, of
Moscow, editor of a well-known Russian
art magazine, who is in New York with his
wife at the Knickerbocker Hotel, to buy
munitions of war, has brought with him 30
pictures by old masters, which he purchased
from the widow of Count Galimitcheff-Kou-
toussoff, former secretary of the Dowager
Czarina. He still has many pictures in Mos-
cow, and in Paris, where he has a residence
on the Champs Elysees. He recently gave
an exhibition of Russian primitives.

The Galimitcheff-Koutoussoff pictures were
many of them long in the Count's family,
while others were presented to him by the
Dowager-Czarina. Notable among them is
a panel with a Virgin and Child, attributed
to Filippo Lippi. A similar subject left en-
tirely unrestored is of the school of Leon-
ardo, it being thought that the head of the
Virgin may be by the master. By Lucas
Cranach there is a portrait and a Virgin and
Child signed and dated. A Holy Family is
attributed to the Master of the Death of the
Virgin. The Story of St. Catherine is told
in a XV Century primitive, and a street
brawl is pictured by Breughel the Elder.
The interesting landscape of one work is
attributed to Joost Monpere and the figures
to Breughel. There is a large Bacchanalian
scene in a landscape by Poussin. Most at-
tractive is a Holy Family with St. John, at-
tributed to Sodoma. A small grisaille por-
trait is attributed to Van Dyck. Other names
of artists represented are Moroni, Potter
and Solomon Ruysdael.

There are, besides, an enamel, a bronze
door ornament attributed to Michel Angelo,
and some early vestments.

CORRESPONDENCE

Memories of A Titian.

Editor AMERICAN ART NEWS:
Dear Sir:

In the autumn of 1907 I arrived at New
York from England via Naples, where I
had formerly been the guest of Signor
Pias, director of the Naples Museum, and
his family. At Milan I had met the noted
English Architect, Mr. George Archeson,
the particular friend of the late Sir Fred-
eric Leighton. This acquaintance proved
most valuable to me as a letter from him
to the Director of the Roman Forum,
gave me daily the company of this distin-
guished authority on Roman art exhibi-
tions.

The object of my visit to Italy, my home
being England, was to verify the authen-
ticity of a portrait of Titian, said to have
been painted by the master, himself, but
which was much criticized and doubted in
England. Previous to the shipping of this
picture from England (together with some
fine old masters) to America, a visit one
morning from the late Mr. Yerkes at my
studio interrupted the "packer," and al-
though I did not care to have my paintings
"on view" at that late hour, Mr. Yerkes
seeing my Titian, asked the price, and at
once offered \$50,000. This offer I promptly
refused, promising him, however, on my
arrival in New York, to give him the first
opportunity of purchase here.

Shortly after my arrival, Mr. Yerkes died
and soon afterwards meeting Mr. Charles
de Kay of the National Arts Club, he
at once suggested an exhibition of Old
Masters at the Club, which seemed quite
attractive.

The comments of the press and public on
my Titian, were most severe, many saying
"the canvas is certainly from the studio of
Titian, but not from the hand of the
master." Finally the exhibition closing, I
proceeded to have my picture packed for
reshipment to England. During the in-
terval which preceded its departure, I
called upon the late Sir Purdon Clarke,
then director of the Metropolitan Museum,
as he had seen the painting in my studio
in Kensington, and begged of him to place
the matter before the directors with a view
to "purchase," and after two meetings of
the directors they offered to purchase the
picture for \$30,000. This offer was refused.

Disconsolate, I returned to England with
the picture, and suggested to its owner, a
visit to the Borghese Gallery at Florence
to obtain from the curator a verdict as
to the authenticity of the canvas. To this
he readily consented, and proceeding with
a valuable letter of introduction from
Signor Pias of the Naples Museum, I pre-
sented a fine photograph of the Titian por-
trait, for the inspection of this great
authority on Italian paintings.

The dear old Signor was deeply moved
at his first glance at the photograph and
exclaimed, "where is this picture and who
has it? It is the long lost Titian that has
been missing many, many years. Most
decidedly it is Titian! Titian!" and crying
out "Oh! We have at last found this won-
derful picture," he continued, "tell me all
about it, and who stole it." It was indeed
most pathetic to see the emotion and deep
feeling expressed over this canvas, severely
criticized and now returned from America
to be vouched for, by one of the greatest
living "experts" on Titian.

After a visit through the gallery, devoted
to the work of Titian, this authority offered
me the proof of his opinion, written on
the stamped paper of the Museum and upon
his offering me the document, remarked,
"See, I have placed the seal of the Govern-
ment on it so you see with my full signa-
ture, it is absolutely authentic."

Returning to England with this valuable
document, it is needless to say that the
picture soon found a purchaser, and now
hangs in one of the galleries of a great
Scottish collector.

Annette Schenck.

N. Y., Nov. 15, 1915.

The above letter has pathetic interest
in that, after it was put in type, Miss
Schenck was stricken with a fatal illness
and passed away after two days suffer-
ing. The composition of the letter was
her last and loving labor, and she had
looked forward to its publication with
keen anticipation.—Ed.]

ART BOOKS RECEIVED.

The Barbizon Painters, by Arthur Hoeber
(deceased). Frederick A. Stokes & Co.,
New York. Cloth, 12mo. \$1.75 net.

**Modern Painting, Its Tendency and Mean-
ing**, by Willard Huntington Wright. John
Lane Co., New York and London. \$2.50 net.

OBITUARY.

Annette Schenck.

Miss Annette Schenck died, after a brief
illness, in this city on Saturday last, aged
72. The passing of this brave and cultured
woman received scant notice in the dailies,
and yet her career was most interesting.
Born in New York, a member of the old
New York family of the name, the daughter
of the late Courtney and Eliza Schenck,
and a relative of former Bishop Courtney
of Nova Scotia, who, now a rector in this
city, officiated at her funeral Monday—Miss
Schenck, always of an independent charac-
ter, went when a girl to Europe to study
art. She resided many years in London
where she became well known to the dealers
and collectors. Possessed of only a small
income, in middle life she took up the
dealing in art works, and with her knowl-
edge and taste secured many a prize which
she placed in galleries or private residences
here and abroad.

She was a real art lover and had a good
eye for pictures. The last letter she wrote
and which was in type when she died, her
memories of a Titian she found and brought
to New York, is published elsewhere in this
issue of the ART NEWS.

Miss Schenck figured largely in the first
exhibition of the statue of Aphrodite, better
known as "The Bathing Venus," which
was imported by the late F. J. Linton some
ten years ago, and after disappearance was
recently purchased by Mr. John D. Rocke-
feller for his country place at Pocantico
Hills, and Miss Schenck told the history
of the statue in the ART NEWS of Oct. 23
last.

During the last few years Miss Schenck
had lived in New York, bravely struggling
against adversity in her old age, and her
always cheerful mien and kindly disposition
made her a welcome visitor to the ART
NEWS and other offices. Her funeral took
place on Monday afternoon and she was
laid to rest in the old Marble cemetery
where her family has a plot, at Second Ave.
and 10 St. She is survived by a sister.

William Walton.

The mystery of the disappearance from
his long time home, 360 West 22 St., where
he had lived almost as a recluse in a small
room, of William Walton, the well-known
artist and art writer, was sadly solved on
Tuesday last through the identification at
the Flatbush Morgue of a body, found
some days ago in Sheepshead Bay, as that
of the aged man.

This sad ending of the life of a man, who,
although of a peculiar and solitary tem-
perament, had unusual ability and qualities
that endeared him to his friends, chief of
whom was Carroll Beckwith, his fellow
student under Carolus Duran in Paris, cast
a gloom over the Century and National
Arts Club, which were his favorite haunts.

The artist was born in Phila. in 1843,
studied at the Pa. Academy and National
Academy schools here, and in Paris. He
was a figure and landscape painter, but
was better known through his art writing.
For many years he had been a frequent and
interesting contributor to the department
known as "The Field of Art," in Scrib-
ner's.

Henry P. Kirby.

Henry P. Kirby, the architect who de-
signed the Stock Exchange, died at his
home in this city recently, in his 62d year.
He was a pupil of the Paris Ecole des
Beaux Arts and a member of the firm of
Henry P. Kirby and John J. Pettit of 103
Park Ave. He was associated with the
late George B. Post for 25 years and de-
signed among other buildings those of the
American Bank Note Company and of
Doubleday, Page & Co. at Garden City, as
well as the Cornelius Vanderbilt house at
57 St. and 5 Ave. He had a studio home
at Capri, where he usually passed several
months each year. He was born at Seneca
Falls, N. Y., and married Miss Adelia
Browne.

Arthur Jeffrey Parsons.

Arthur Jeffrey Parsons, Chief of the Di-
vision of Prints of the Congressional
Library, died a few days ago, at Dublin,
N. H. He assumed charge of the print
division in 1897, when it was established in
the new building. Mr. Parsons was a di-
rector of the Corcoran Gallery, a member
of the Executive Council of the Washing-
ton Society of Fine Arts, and for some years
a director and treasurer of the American
Federation of Arts. He was a member of
the Metropolitan Club.

Eugene Bonneton.

Eugene Bonneton, a painter of scenes of
old Paris has been killed in action in the
Argonne by asphyxiating gas. He was a
sergeant of Territorials and is represented
at the Pan-Pacific Exposition by "Port St.
Nicholas."



HEBE BEARING FOOD TO THE GODS
Webber
Wedgwood Plaque, 1780

Mrs. Van Rensselaer's Memorial Gift.

The Fogg Museum has recently placed on exhibition a group of reproductions of works of art of the so-called Minoan and Mycenaean civilizations, found during the last fifteen years in Crete. They are highly interesting as illustrating the arts of the Homeric period. The Metropolitan Museum is the only other place in America where reproductions of these works can be seen. They are a gift from Mrs. Schuyler Van Rensselaer, of New York, in memory of her son, George Griswold Van Rensselaer, of the Harvard class of 1896, and form a permanent part of the Collection of Classical Antiquities.



OLD WHITE XVI CENTURY STONE-WARE EWER

WOMAN ARTISTS ACTIVE.

The Association of Woman Painters and Sculptors has arranged fine exhibitions for the season. A small picture show at the Arlington Galleries, 274 Madison Ave., is now on. In January there will be an exhibition of post cards at the Municipal Art Gallery. In the same month a rotary exhibition, under the auspices of the American Federation of Arts, will begin. Then will come the regular annual display, to be followed in June by a further showing, in connection with the meeting of the General Federation of Arts.



VIOLET COPPER LUSTRE PITCHER

THE POTTERIES OF CROWLEY.

There will be placed on exhibition in the American Art Galleries, No. 6 East 23 St., probably on Thursday next, preparatory to its sale at auction of the afternoons of Dec. 6 and 7, the collection of old English, Delft and other potteries, formed by that intelligent, discriminating and enthusiastic collector, Mr. Timothy F. Crowley of this city.

The collection, both in the beauty of a number of its individual specimens, as one representing quality and, above all, genuineness, and as a comprehensive whole, is the best of its kind that has ever come to the metropolitan auction mart.

Mr. Crowley, as the compiler of the catalog of his collection, Mr. Horace Townsend, himself an authority on old English and Dutch wares, well says, "seems, when considering the acquisition of any particular piece to have asked himself at the outset, 'Is this beautiful or quaint?' and to have finally selected only those things concerning which he could make answer in the affirmative."

The reproductions on this page give a good idea of the variety of Mr. Crowley's collection and the exceeding beauty and variety of several of its specimens. Especially notable are the large Wedgwood plaque with the Bacchanalian subject "Boys and Goat," the two oval Wedgwood plaques by Webber and Mrs. Landre, and the fine violet copper lustre pitcher.

Important and valuable also are the old German tankard and the Bennington tulip shaped vase.

So the discriminating collector and the connoisseur in search of the curious, the quaint and the unique, would do well to betake himself or herself—for there are many women of taste and cultivation in

Mr. Crowley, the assembling of which has been such a pleasure and education to its owner, and whose dispersal, to his loss and regret, will be the pain of many a collector.

NEW ORLEANS.

Luis Graner, whose exhibit of paintings is still on at the Delgado Museum, has added two new portraits of much interest to the collection. The added pictures are portraits of Dr. I. M. Cline, the well-known director of the U. S. Weather Bureau, and one of the city's most enthusiastic and conscientious art collectors. The other is of Mr. Charles Wellington Boyle, curator of the Delgado Museum, whom Mr. Graner has painted, palette in hand, as he sits before his easel. Both pieces are fine likenesses. Mr. Graner is now working on several commissions, but cannot remain in the city more than a few weeks longer. Many important sales have been made and the prospects are bright that one of the largest and most striking pictures of the collection will remain a possession of the museum as a gift from a prominent art enthusiast.

TOLEDO.

The November exhibitions at the Museum include paintings by the Chicago Society of Artists; canvases by H. Leith-Ross and John F. Folinsbee; etchings and engravings by masters of the old and modern schools, a loan collection of paintings by old and modern masters of Europe, which has been on since July, and a collection of old Buddhas and other idols from China, besides the permanent collections.

A very successful Chrysanthemum and General Flower Show was held at the Museum the second week of November, which



BACCHANALIAN BOYS AND GOAT
Lady Diana Beauclerk

Turner Plaque, 1785

this country who know, love and appreciate the work of the early English potters—to the exhibition next week of Mr. Crowley's treasures. If they do so they will surely be in attendance at the sale, for the desire to acquire these dainty objects will grow with study, and it can be safely predicted that the majority of them will find new and appreciative owners.

But, apart from the unusual interest that Mr. Crowley's collection has for collectors and connoisseurs, it will appeal also to lovers of the dainty and the decorative, for these qualities the specimens all possess, and some in a marked degree.

What, for example, could be more dainty than some of the Wedgwood, the Spode and Whieldon pieces, and more alluring than some, if not all, of the glistening, glimmering Lustre ware; what more decorative than the beautiful rich old Delft and the creamy Lowestoft? There are also some admirable specimens of early German stone and tin-enamelled ware, with several early American pieces from the Bennington and other factories.

There are 273 numbers in the catalog, which it will require two afternoons to disperse. There are 44 pieces of Spode and a like number of Lowestoft and Derby. Among the Wedgwood pieces are portraits of Bentley and Josiah Wedgwood, two superb plaques 10 inches high by 7½ wide, the well-known Turner plaque from the W. P. Hodges collection, sold in 1864, the famous "Head of Medusa," modelled by Flaxman, the Neale copy of the Portland vase, the series of portrait medallions from the Hargreaves collection, the Wedgwood group from the same collection, and the Wedgwood statuette in black basaltes of "Infant Hercules Strangling the Serpent."

The above mentioned items are only a few of the more noted in the collection of

was visited by about 12,000 people during the three days.

The special attractions at the Museum for December will include a Post-Impressionist Show, and exhibition of paintings by Alexis Fournier and some sculpture by May Elizabeth Cook.

TORONTO.

The members of the Canadian Art Club recently held their annual exhibition in the art gallery of the Reference Library for a month. The Club is composed of some of Canada's foremost artists.

This year many small pictures were noticed. Mr. Suzon Cote painted many of the best of these. J. W. Willian also had a group of little pictures. This was the first time that such small pictures have been noticeable since there was an entire exhibition of little pictures two years ago.

Homer Watson's large canvases, painted at Valcartier of the First Canadian Contingent which went overseas, were very interesting, historically, and were retained by the Canadian Government.

Many of Franklin Brownell's charming sunshiny pictures attracted those who especially like his work. A distinct favorite was one called "A Trout Stream."

Archibald Browne's pictures were rich in color and mellow in tone. "Sundown," as the title suggests, was peaceful and harmonious in color and composition, and was painted for Norman Mackenzie K. C. Regina. Some bright decorative paintings were contributed by Arthur Crisp of New York. Another New York artist, Canadian by birth, Ernest Lawson, had some good examples.

A brilliantly virile and truthful bit of coloring was contained in "The Gully," by Maurice Collin of Montreal, who also contributed a poetic conception in pastels



A BACCHANALIAN FIGURE

Mrs. Landre
Wedgwood Plaque, 1775

called "Solitude," low in tone. Harmony of color characterized the work of E. Atkinson which also possessed the qualities of breath and good drawing. Most of his paintings were low in tone. "A January Thaw" suggested the mildness of the first spring days.

J. W. Morrice, of Paris, France, had softly harmonious interiors among his groups. They were chiefly interesting spots in the



OLD COLOGNE XVII CENTURY
GRENZHAUSEN TANKARD.

old land. Distinctly original and interesting in subject were Horatio Walker's "Lime Burners at Night," "Winter Twilight in the Laurentians" had charm of color.

Curtis Williamson's portraits of Fred. Mercer and of an old lady were speaking likenesses and were crisp and truthful in tone.

Herbert's small bronze portraits were good specimens of that sculptor's work. J. Kerr Lawson's pencil and etched drawings were fine individually and collectively.

Irene B. Wrenshall.



TULIP SHAPED VASE
Bennington, Vt., 1849

ROCHESTER.

The two collections now on exhibition at The Memorial Art Gallery, coming as they do so early in the winter, suggest a more than usually interesting season ahead. They are those of the already well-known collection of pictures, painted in India, by Mr. and Mrs. Colin Campbell Cooper, which have been fully reviewed in the *AMERICAN ART NEWS*, one of paintings, miniatures, and sculptures from the Guild of Boston Artists, and a group of fine miniatures by Mathias Sandor of New York which supplements the larger collections.

The Guild of Boston Artists has brought together a collection of representatives of the leading tendencies of New England art. Frank Benson has a fine interior "The Gray Room," in his familiar style, as well as a marine with beautiful opalescent quality. Joseph DeCamp is represented by a portrait, low in key, "The Blue Lady." Philip L. Hale has a small interior, and Lillian Westcott Hale shows also an interior, a white and gold room of unusual charm and distinction. Among the miniatures may be mentioned especially the "Red Flower," by Laura Coombs Hills, a fine bit of color. The sculpture group includes some of Cyrus Dallin's Indian figures, notably a small replica of his "Appeal to the Great Spirit." Frederic Allen, Anna Coleman Ladd, Bela Pratt, Richard Recchia, and Lucy C. Richards are other sculptors represented. On the whole, while the collection includes much that is interesting, it is to be regretted that the majority of the work does not represent the Guild at its best.

Mr. Sandor's miniatures are peculiarly satisfying in their delicacy and individuality. Mr. Sandor combines with the skill of the finished miniaturist, the appreciation of the salient points of personality so essential to the successful portrait.

In the Print Room of the Gallery is shown this month a collection of American and German posters and small advertising material, assembled through the International Art Service of New York, by the Sheffield Fisher Company of Rochester.

MEMPHIS.

The exhibition of American pictures from the Macbeth Galleries, New York, now on at the gallery of the Nineteenth Century Club, will be followed by one in January of black and whites from the Roullier Gallery, Chicago, of foreign pictures in February, and of the works of John F. Carlson in the early Spring.

The exhibit now on is an especially good and important one. Mr. C. E. Boone, who is in charge of the collection, lectured very entertainingly upon it last week. The pictures most admired are those by H. W. Ranger, "After Sunset"; F. Ballard Williams, "The Glade"; Chauncey F. Ryder, "Girl and Cow"; Robert Henri, "Archill Girl"; John F. Carlson, "Winter Landscape"; Ivan Olinsky, "Marguerite" and another portrait; Cecilia Beaux, "The Fledgling"; Alfred Hutty, "Winter," and those by W. H. Howe, Ben Foster, Richard Miller, F. C. Frieseke, Gifford Beal, Emil Carlsen.

MILWAUKEE.

A most interesting exhibit of the work of about forty women painters and etchers has just come to a close, held under the auspices of the Milwaukee Art Society. Among the exhibitors were some of the best known women artists in America, such as Alice Schille, Dorothy Stevens, Helen Hyde, Anne Goldthwaite, Bertha E. Jaques, and Marie Blanke. Six of the exhibitors were Milwaukeeans.

The show comprised almost 200 pictures, including some 50 etchings, and was the first exhibit of its kind in this city. It is, therefore, a matter of congratulation to the society that the attendance during the three weeks was large and a number of pictures were sold.

Anna Louise Wangeman.

DETROIT.

Wilfred N. Voynich's collection of rare early printed books and illuminated Mss., en route from Chicago to New York, has been on exhibition at the Museum.

Prints from Caxton's press and from Pennarts of Rome, the first Italian printers; the first complete Hebrew Bible, printed in 1488, and many other interesting volumes are included in the exhibition.

WATERBURY (CONN.)

The traveling exhibition of American paintings and bronzes assembled by the American Federation of Arts, Washington, D. C., is on view here at the fine gallery of the Mattatuck Historical Society. It comes most appropos in connection with the civic celebration of "Old Home Week" and the dedication of Cass Gilbert's fine new colonial Municipal Building. The painters and sculptors represented are for the greater art well known exhibitors, although there are a few unfamiliar names in the catalog.

SAN FRANCISCO.

The studio of Charles Rollo Peters, 239 Geary Street, is open to the public for November. Mr. Peters shows many new works and while his favorite "Moonlight" effect prevails for the most part, an interesting departure is presented in his "Early Morning," a picture vibrant with color and beauty, as the first red glimmer of dawn is seen from the heights of Russian Hill, over and above the distant cross-bay peaks.

The California Etcher's Society will give an exhibition of the work of its members during the latter part of Nov. at the Schussler Galleries.

The society formed a few years ago, has progressed rapidly as to membership and enthusiasm and has done much to create and stimulate interest in etching among western artists.

Maynard Dixon's recent oils are shown at the Bohemian Club. The artist is a native Californian and although well-known in New York, where he has met with much success, prefers to both live and work in the west.

His subjects, mostly drawn from the desert with its attendant cowboy and Indian life, are well handled and extremely lovely in color.

An unusual exhibition at the little gallery of John McMullin on Grant Ave., is the decorative "sculpture," wrought in copper and silver by Borghild Arnesen, a young Norwegian artist, driven from her Paris studio by the war.

With charming technique, Miss Arnesen has worked out various motives in mantle friezes and decorative panels in brass and copper, and rich border effects on handsome silver trays and serving dishes. In smaller pieces she has successfully handled many interesting pieces of jewelry. Her work shows great spirit and originality.

The opportunity of painting at the Exposition is proving tempting to many of the western and visiting artists. Last week Miss Froelich showed a number of good pictures of exposition subjects at Schussler's, and at present Mrs. Lucile Joullin is exhibiting 25 pastels of favorite views at the Fair, at the galleries of Rabjohn and Morcom.

PITTSBURGH.

The Mrs. Richard A. Rowland prize of \$200.00 for the painting receiving the most votes at the eighth annual exhibition of paintings by the Associated Artists of Pittsburgh, at the art galleries of the Carnegie Institute, has been awarded.

There were in all 106 paintings out of the 181 exhibited, voted on, 714 total votes being cast. The painting receiving the greatest number of votes was "The Picnic" by Christ Walter. The result is sure to meet with general approbation, as the picture is one of the most attractive in the whole exhibit. It is a large canvas showing a summer day on the Big Picketas creek at Parnassus, Pa.

The exhibition closed Nov. 22. The Rowland Prize has added considerably to the interest, this year's attendance exceeding any heretofore and equal to that of the International Exhibits.

KANSAS CITY.

Cyrus E. Dallin, the Boston sculptor, stopped here last week on his way west to offer for temporary exhibit in some public place his large bronze equestrian Indian statue "The Scout," which has been at the Panama-Pacific Exposition during the summer. A number of civic societies here wanted to buy Mr. Dallin's statue "The Great Spirit" for the new Union Station Plaza, as a commemoration of the Santa Fe Trail. The Boston Museum, however, was able to raise the funds for the purchase of the work before Kansas City did, and it is now in the Back Bay. Mr. Dallin has offered to set "The Scout" up here and allow the public to decide whether it is to remain permanently.

Frank Alvah Parsons, president of the New York School of Fine and Applied Arts was also in town last week and addressed members of the City Club. Raymond Wyer, director of the Muskegon Museum of Art was another visitor, following the delivery of an address at the University of Kansas at Lawrence, Kansas.

A loan exhibit of etchings owned by residents of Kansas City is being held this week at the Institute. Zorn, Haden, Whistler and Buhot are represented.

R. J. B.

Landscapes by Helsby.

Alfred Helsby is showing 28 oils at the galleries of J. H. Strauss, 275 5th Ave., to Dec. 4, comprising interesting glimpses of Kensington Gardens, London, of the Luxembourg Gardens, and of rural France, in addition to many American landscapes; hills and streams of the Adirondacks, "Night in Rio de Janeiro," and familiar views of Central Park and Riverside Drive, realistic and with charm.

EXHIBITIONS NOW ON

Hopkinson Smith Memorial Display.

Some 82 watercolors and 14 charcoals make up a Hopkinson Smith memorial exhibition now on at the Century Club, to Dec. 2.

There are among the watercolors the quaint corners of Venice, back waterways of the Thames, old streets of Dutch towns, etc., and such oils as "The Old Sonning Bridge" with its cool shadows on luminous water, all so familiar and associated with his able brush.

The 14 charcoal drawings include Notre Dame and other Paris buildings, Westminster Abbey and views of rural England, also hits again of the artist's favorite Venice.

Women at Arlington Gallery.

An exhibition of work by the Association of Women Painters and Sculptors, is now on to Dec. 24 at the Arlington Galleries, 274 Madison Ave. A dazzling array of 354 small paintings and sketches of flower gardens, children in sunlight, interiors, both subdued and gay, of iridescent snow and ice, of trees and meadows under a blazing summer sun, and of every conceivable type of femininity, greets the visitor.

There are a number of Olive Rush's delightful interpretations of childhood, clever studies by Anne Goldthwaite and work by E. Varian Cockroft, which is less interesting than usual.

There is a personal note in the work of Mary H. Tannahill and M. M. MacCord's sketch of the Panama-Pacific Exposition shows ability to handle water color effectively. There are four of Martha Walters spontaneous compositions full of color and charm, and Anne Crane is well represented. Theresa Bernstein's work is strong, and Alice Preble Tucker de Haas, A. Schill, I. W. Stroud, Julia Titsworth, Emma Lampert Cooper, Harriette Bowdoin, Helen McClain, Susan M. Ketcham and Matilda Brown are among those showing particularly interesting canvases.

Noteworthy, in the group of sculptures are two small heads of young girls, modeled by Bernice Langton, who also shows an interesting bas relief portrait of Miss Hecks. Janet Scudder's "Shell Fountain" is charming, and Gertrude V. Whitney's head of a Spanish Peasant, is a powerful characterization, sculptoressque in every sense of the word. Alice Morgan Wright, L. M. Sterling, who shows a particularly lovely marble, has relief of a dancing sylph, and Isabel Moore Kimball are among those represented.

There are 17 miniatures, the most attractive of which is Lucia Fairchild Fuller's portrait of a young girl, lovely in color and characterization. May Fairchild's "First Born," and Florence B. Cramer's child study have much charm, and Maria Streat, Theodora Larsh and Alice P. T. de Haas are among others showing pleasing examples of their work.

In Oceanica and Bahamas.

Stephen Haweis, a painter in oils and gouache, of quite remarkable gifts, after passing some time in recording his impressions of life and nature, in the South Sea Island islands of Melanesia and Polynesia, arrived this Autumn at Nassau, Bahamas, where he is now painting. The artist prefers to work almost in the buff, as shown in the illustration on page 9, presumably from his long sojourn in the tropics. Of his work, which in its earliest stages recalls Whistler and Condon, 124 examples are now on view to Dec. 15 at the galleries of the Berlin Photo Co., 305 Madison Ave.

As a decorative designer and draughtsman Mr. Haweis is facile princeps. His color is attractive, and as shown especially in some small oils of the Bahamas, remarkably true, while his composition and general technique have something Japanese about them.

When in the islands of Pacific south seas he adapted and conventionalized until he satisfied his personal artistic demands, dividing into diamond pane sections, sea, shore, mountains and sky, in one case, and yet preserving an artistic effect.

When Mr. Haweis reached the Bahamas, a hurricane he experienced there, seems to have had quite an extraordinary effect upon his art, and he evidently saw the sea and landscape, blown to bits by the winds, picked up the pieces and put them purposely loosely together, until the sunshine came again. In the kaleidoscopic resultants lines and color are broken, but the effects are very decorative; the color is fine and true and there is abundance of motion, as witness the "Nocturne—Wind and Wild Dog" and "The Hurricane."

Portrait Prints of Women at Library.

The prints division of the Public Library has not often arranged an exhibition in which the subject matter is of such paramount interest as in that just opened, devoted to "Portraits of Women." The majority of persons in this gallery of portraits have played a certain role in the history of mankind in its various phases of activity.

If one approaches the exhibition from the standpoint of the artist and of processes of engraving, there is quite as much diversity as in the subjects portrayed. There are line engravings by Faithorne, R. and J. Wierix, P. de Jode, as well as modern artists; a brave showing of British 18th century mezzotint, J. R. Smith, the Watsons, Jones, and the rest; modern mezzotints in colors by S. Arlent Edwards and others; wood engravings by Cole, and even one attributed to Marie de Medici; lithographs by Caverni, Grevedon and Kriehuber. And the range of painters whose works are reproduced is equally wide.

Russian Art at Scribner's.

That Russian cousin of Aubrey Beardsley, M. Bakst is represented, at the Metropolitan Opera Diaghileff Ballet Russe display, on to Nov. 30 at Scribner's, 597 Fifth Ave. by a remarkable drawing, a study head of a young man, in addition to his costume and scene designs. There is a notable series of sanguine sketches of the ballet by that sympathetic Rumanian artist, Van Saanen Algi. Posters by Barbier, Gross, and Kainer among others, and photos of the dancers and scenes, complete, with some illustrated volumes, a highly interesting display.

Hildebrandt at City Club.

The 11 oils by H. L. Hildebrandt are shown at the City Club, are vibrant, fresh and flooded with sunlight if a bit immature. A little nude by a brook is especially effective, in conception and arrangement and there is the essence of Springtime in the blossoming laurel bushes, spotted with sunlight. There is a nice arrangement of peonies in a still life, and a large composition showing a woman and child on a bench in the open and another woman standing nearby has the charm of momentariness in expression and attitude.

Van Gogh at the Modern Gallery.

Van Gogh reigns supreme in a little show, now on at the Modern Gallery, 500 Fifth Ave. Nothing disturbs the undoubted fine quality of his work. Some dark wooden sculptures, simply enhance the brilliancy of his coloring. His accent is often sharp and sometimes harsh. Occasionally, however, there is serene repose, as in the masterly group of flowers thrown on a garden path, their colors somewhat faded in a petillating sunlight. There is a herring per contra, which has a savory look in its scales gleaming from the dark. Chief among the landscapes and shore scenes, is a roughly effective look over some poppy fields in France, with an excessively tormented sky. An old woman called "La Berceuse" is treated in a vigorous decorative manner. Messrs. Stieglitz and De Zayas are to be congratulated in presenting such an impressive little display of the late master's work.

DAVIS'S ALASKAN PICTURES.

The Alaska landscapes and coast scenes of Leonard Davis, who was awarded a silver medal at San Francisco, where he had 127 examples, have been frequently noticed in the *ART NEWS* when first shown at the Brandus galleries, New York, and afterwards elsewhere through the country. He excels in the rendition of the wonderful color effects, crystal clear atmosphere and grandeur of Alaskan scenery and climate, and paints them with rare sympathy and understanding.

The exhibitions of Mr. Davis's Alaskan pictures have attracted an attendance of over 100,000 people, during the sixteen months ending with April, 1914. More than 71,000, or an average of over 1,000 a day, attended the exhibitions at the National Geographic Society, Washington, D. C., the American Museum of Natural History, N. Y. City, the Washington State Art Association Museum, the Seattle Public Library, and the Arctic Club, Seattle. During this period 53 oils were sold for \$35 to \$1,500 each, and among the purchasers were Mr. Wm. Jennings Bryan, Ambassador Ekengren of Sweden, Senator Wetmore, O. L. Dickson, H. C. Hoover of London, Hennen Jennings of Washington, Frank Springer, Chas. H. Cobb and H. C. Henry of Seattle, the late Edward Wasserman, Dr. B. J. Macdonald and Morton L. Schwartz of New York. The Citizens of Seattle purchased one as a nucleus for a Municipal Art Gallery, and three for the Seattle Museum. Gov. Strong of Alaska and the Arctic Club were also purchasers.

SALES PAST AND TO COME.

Pleasant Hunter Sale.

The first session of the sale of the collection of antique china, glass and Sheffield plate of Dr. Pleasant Hunter, of Newark, N. J., at the American Art Galleries on Nov. 18, totalled \$5,282. Mr. Eben R. Lester gave \$135 for a Syntay "historical blue" china fruit dish and tray. Mr. Seaman, agent, paid \$125 for a Ch'ien-lung vase and \$90 for a U. S. Capitol Staffordshire plate. Mr. A. Vernay secured a Bennington teapot for \$95 and Mr. W. R. Hearst gave \$80 for a dark blue plate showing an early Boston warehouse.

At the second session, Nov. 19, \$5,282 was realized, making the total \$10,720. Mr. Bernet, agent, gave \$232 for a "silver resist" pitcher of 1914 with "The Blacksmith's Epitaph." Mrs. Payne paid \$120 for an antique handmade rug. For two XVIII Century French mustard cups, Mr. W. D. Breaker gave \$105. The same amount was given by Mrs. McAlpin for a "silver resist" flower holder. Mr. Edward W. Brun obtained for \$100 a War of 1812 broadside. A "silver resist" set of plates and saucers went to Mr. Breaker at \$96. Mrs. G. H. Hoyt paid \$75 for a pair of flower pots and trays in pink lustre and Mrs. W. M. White the same amount for a posy holder with a ship decoration.

At the final session, held Nov. 20, Mr. Seaman, agent, gave \$350 for the Mme. Recamier set of five "silver resist" vases. Mr. A. Vernay paid \$200 for a miniature tea set, in splashed rose lustre. Mr. Seaman paid \$170 for a Wedgwood rose lustre vase, \$110 for a Leeds tea set, the same amount for a pair of splashed rose candlesticks, and \$100 each for a pair of goblets of the same coloring, and a soft paste Worcester teapot. Mrs. J. E. Davis gave \$160 for a pair of blue and yellow five-branched vases. For \$110 Mrs. J. E. Waterbury secured a pair of five-fingered rose lustre vases. The total of the afternoon was \$9,643.50, making a grand total for the sale of \$19,964.50.

"Home, Sweet Home" Mss. \$160.

At the opening of the sale Nov. 18, at the Anderson Galleries, of Part IV of the Burton library, Mr. George D. Smith secured for \$160 the Mss. of "Home, Sweet Home," signed and dated by Payne Mar. 2, 1851. Mr. James F. Drake paid \$110 for a rare Mass. Revolutionary broadside, Watertown, 1776; \$92.50 for Marmaduke Stevenson's "A Call from Death," London, 1660; \$77.50 for Haskett's "Shakerism Unmasked," Pittsfield, 1828, and \$75 for Piranisi's "Antiche Romane." Mr. Smith gave \$40 for the Tory poem "A Poor Man's Advice to His Neighbors," N. Y., 1774, and \$37 for "The Yankee and Boston Literary Gazette," with poems by Poe. For Russell's "History of America," London, 1778, Mr. J. Atwater gave \$30. The total of the session was \$2,500.

Mr. Drake, at the session of Nov. 19, paid \$265 for the original executor's account ledger of the estate of Washington, in which are the funeral items. Mr. George Smith gave \$160 for Washington's overseers account book, 1786-1793, and \$61 for his copy of Mackintosh's "Vindiciae Gallicae." The total of the session was \$1,770 and the total to date, \$24,268.

Joline Sale Continued.

The sale of Part VIII, of the Joline library, began Monday, at the Anderson Galleries. Mr. W. J. Campbell, of Philadelphia, gave \$170 for an extra-illustrated and autographed "Portraits of the Atty. Gen'ls. of the U. S.," with notes by Hildeburn, Phila., 1893. Mr. L. C. Hooper paid \$125 for a letter of Benedict Arnold. Mr. Geo. D. Smith gave \$70 for two letters of Gen. Nat'l Greene; \$40 for a letter of Gen. Geo. Clinton, and \$20 for a memo. of agreement for exchange of prisoners dated 1778. Mr. Jas. F. Drake paid \$22 for the Mss. of Bryant's address on the genius of Burns.

On Tuesday Mr. George D. Smith paid \$245 for a Mss. Notebook of Washington Irving, with lists of Indian tribes and other memos. He gave \$55 for a letter of Gen. Chas. Lee and \$45 for one and \$43 for a second letter of Chancellor Livingston. The sale total was \$1,461.

Nelson Library Sale.

At the opening of the sale at the American Art Galleries on Monday of the library of the late William Nelson, of Paterson, N. J., a quartermaster's receipt book with the autographs of nearly 500 Revolutionary officers and soldiers, at Morristown in 1780, brought \$170. Mr. E. D. North paid \$125 for a four-page letter of Hamilton and \$50 for 95 pieces of colonial and continental currency. Mr. G. W. F. Mansfield gave \$55 for a broadside in aid of an Indian charity school at Lebanon, Conn.

On Tuesday Mr. George D. Smith paid

\$810 for the Acts and Laws of N. J., 1728. The N. Y. Genealogical Society purchased a set of its records for \$155, and Mr. F. W. Morris gave \$135 for 63 vols. of the New England Historical and Genealogical Register. For a militia ordinance of 1776, Mr. Smith paid \$120. Mr. Morris paid \$42.50 for an autograph of the signer, Benjamin Rush. The total of the four sessions was \$11,364.

CARPETS AT SILO'S.

At a sale of Oriental carpets, Nov. 19, at Silo's Fifth Ave. Galleries, Mrs. Walter Damrosch gave \$235 for a Kermanshah example with a rose field. Mr. J. P. Ryan gave \$189 for an antique Melex rug; Mrs. Horace D. Smith \$172.50 for a Tabriz example, Dr. A. S. Cole \$117.50 for a Samarkand and Mr. Artemus Holmes \$97 for a Chinese rug.

Capt. J. R. De Lamar gave \$725 for a Savonnerie carpet at the close of the sale. Other purchasers were Messrs. W. O. Burbank, E. Walther, J. W. Hutchinson, O. B. Thomas, G. A. La Vie and G. H. Burbank.

Eugene and Thomas Kelly Sale.

Old and modern paintings, drawings, engravings, etchings, miniatures, silver, art properties, antiques and furniture collected by the late Eugene Kelly, and much of it removed from his quaint old English country place at Mitcham, near London, formerly occupied by Horace Walpole, and also the personal property of Mr. Thomas Kelly, will be placed on exhibition in the American Art Galleries today, and will be sold there at auction on Friday afternoon and evening next, Dec. 3.

Messrs. Eugene and Thomas Kelly have long been known among American art lovers and collectors as young men of unusually refined taste and judgment in art matters. They collected during a course of years, and until the untimely death of Eugene Kelly in 1913, as a pleasurable pursuit, and nothing more delighted these cultured brothers than the appreciation shown their treasures by their friends. "Wandle House" at Mitcham was really a little treasure box, an invitation to which was hailed with delight by Americans visiting London who could appreciate not only the fine old country house on the banks of the slow flowing Wandle river, and its dainty contents and furnishings, but the beautiful lawns, the spreading great trees, and especially the old time and old world garden in which Walpole himself was wont to wander.

So the coming exhibition and sale should and will have a large and appreciative audience, and there will be buyers also, who will wish mementoes of Eugene Kelly—a fine young soul, lost too early to his family and friends.

Egyptian Antiquities.

The large collection of Egyptian antiquities, made by Robert de Rustafjaell, during his residence of ten years in Egypt, is now on exhibition at the Anderson Galleries, and will be sold in five afternoon and evening sessions beginning Monday afternoon next, Nov. 29. In predynastic specimens this collection is remarkable, the pottery and flint implements being numerous and unusually fine. One lot embraces a collection of 1,356 flints, many of the most delicate construction. Some of the pottery is said to be more than 7,000 years old. In 1905 Mr. Rustafjaell discovered at Deir El-Bahari, Thebes, what he believed to be the oldest painting on cloth in the world, representing the Goddess Hathor standing in a sacred bark with seven figures facing her in the act of veneration. This was reproduced in "The Light of Egypt," published by Kegan Paul in London, and also in Professor Naville's "Report on Deir El-Bahari" published by the Egyptian Exploration Fund in 1907, and is well known to the Egyptologists of this country and Europe.

Another interesting exhibit is a painting in wax, which is cataloged as being, in the opinion of Mr. Rustafjaell, the earliest known painting of a Christian subject. Some Pompeian frescoes exhibited at the Art Treasures Loan Exhibition in London, in 1862, at the Grosvenor Gallery, 1879, and at the National Museum, Dublin, 1913, are also in this collection, and there are some remarkable early sculptures.

Rare American Autographs.

An interesting autograph sale is that announced by the Anderson Galleries for the afternoons of Dec. 6-7. Mr. Henry Chapman, of Philadelphia, consigns 28 of the lots and the others come from private collectors. In Mr. Chapman's consignment are no less than 11 legal documents, wholly in the handwriting of Lincoln and all signed, some two or three times. These documents are from 1837 to 1858, covering three of Lin-

coln's legal partnerships, and comprise 26 pages in his autograph.

Mr. Chapman also consigns an unpublished letter by Washington, which discusses the disposition of Washington's mother's estate, written to Washington's sister. There are other Washington and Lincoln letters and documents, and among other rarities: Seven letters by Grant, ten by Washington Irving, six by Thackeray, four by Dickens, seven by Holmes, four by Longfellow, three by Ruskin, six by Motley, and five by Governor Bowdoin. There are important war letters by Schuyler, Gates and Burgoyne.

In an extremely interesting letter General Scott describes his interview with Lee just before the latter resigned from the army to join the Confederacy. There is also the letter which Hamilton wrote to Schuyler explaining his quarrel with Washington, and the letter that Jefferson wrote to Hamilton about the silver dollar. Autograph material of this character rarely comes up in a single sale.

Various First Editions.

In a collection of miscellaneous books, to be sold at the Anderson Galleries, on the afternoon and evening of Tuesday next, are first editions of leading American and English authors, among the items being Robert Bloomfield's copy of the rare first edition of Wordsworth's poems in boards, uncut; the first edition of Waller's poems and the first edition of Swinburne's "Dead Love," which has never been reprinted. The collection also contains the first edition of Coleridge's poems, with four of the earliest poems by Lamb, and the second edition of Lamb's poems, with poems by Coleridge not in the first edition. There is an autograph letter by Shelley, explaining his financial difficulties, and the original manuscript of a poem by him, signed twice.

Iridescent Glass and Necklaces.

A collection of iridescent glass vases and bottles of the Phoenician, Greek and Roman periods, made by Azeek Khayat of New York, with beautiful necklaces of Egyptian semi-precious stones, beads and scarabs, choice specimens of Persian pottery, and other antiquities is now on exhibition at The Anderson Galleries, preliminary to the sale on the afternoons of Friday and Saturday next. Mr. Khayat guarantees the genuineness of every specimen, and says that though this is the smallest collection he has ever offered at auction it is the finest, and he does not expect to have another collection till some time after the close of the war in Europe. Most of the specimens of iridescent glass come from Mr. Khayat's own finds in Syria.

Artistic Furniture Sale.

Artistic furniture and furnishings, including some fine Flemish tapestries, old rugs, a Renaissance marble doorway, mantels and over mantels, and wall panelling of old Italian carved Renaissance oak, the property of a number of private owners and some estates, will form a combination sale at the American Art Galleries on Saturday afternoon, Dec. 4. The articles will be on exhibition in the galleries from today until date of sale.

An Artist At Work.

Editor AMERICAN ART NEWS:

"Art without work is guilt.
"Work without Art is Crime."

Dear Sir—An Artist who does not possess a love for Art for Art's Sake and persistence beyond the average man, may possibly do good works, but not great ones.

To conceive a picture and carry it to a successful termination, is a greater feat than winning a battle on the field, in the Senate, or the Stock Exchange. Composition, which is the principal part of the invention of an artist, is one of the greatest difficulties he has to encounter, which accounts, perhaps, for the want of balance in the canvases of so many modern painters. Every artist who can paint at all can execute individual parts; but to keep those parts in due subordination as relative to a whole, requires a comprehensive view of art that implies genius, more strongly perhaps, than any other quality.

The layman believes that the life of the Artist is an easy going one; that he always paints masterly a few hours each day, and, "presto" the thing is done. But that is the exception to the rule.

Often an idea comes to an Artist in a most unexpected manner. Not always in the quiet of his studio—but on the street car, in a restaurant, or at the opera. A few hasty strokes of the pencil on the spot, and armed with his newly-born idea, he rushes to his studio, where with youthful enthusiasm, mingled with no little excitement, the idea is fixed upon canvas—a composition, showing the massing of chiaroscuro, the color-scheme, and lastly (contrary to accepted

canons) the attitude, gestures, and number of the figures—giving the thought to be expressed.

Ah, what joy! what ecstasy! What bliss! The world outside has ceased to exist,—at least it is of little consequence to him.

After perhaps several days of preparation, a large canvas is begun, with models to pose for the beautiful images of his fancy.

"Then let the virgin canvas smooth expand,

To claim the sketch and tempt the Artist's hand."

As the work proceeds, his ardor sometimes begins to cool. One by one his cherished ideals vanish; the great qualities he was so sure of, disappear; all is dark without and within. What anguish! what sleepless nights! Vague imagery mocks and derides him, hinting of a mistaken calling. Then it is that a determination to succeed is evoked.

He knows that the world's great painters have produced their best results in passing through this same struggle to express with limited human means (brush and paint) what the soul feels. He also knows that God never gave a man a desire, without making it possible for him to accomplish it. So he recommences. He alters the shape or this mass to balance that one. He changes the color of a group to repeat or foil the same color elsewhere. His work takes on new life and interest, and again becomes a pleasure, and while he may reach the "finishing touches" without having expressed all that is within his ever-broadening vision, he will, nevertheless, have produced a great work, because it echoes the ring of an Artist's Soul, it is aflame with his innermost passion, and breathes the spirit of the Divine in Nature.

Yours truly,

Thomas R. Congdon.

New York, Nov. 22, 1915.

Stock Frames Again.

Editor AMERICAN ART NEWS:

Referring to an article on "stock frames" for museum exhibitions, which to me is on a par with "stock costumes" for people invited to the receptions: would it not be wiser, if it's desirable to avoid insurance, etc., on frames, to have exhibited canvases shown with a simple half-inch binding of dull black rather than frames. I've always felt an exhibition would gain much by having pictures shown without frames and sold without them. Ther when the collector obtains the pictures, the frames will be supplied and be in perfect condition. I cannot imagine a frame for a Henri being put on a Dewing, or one for a Symons being put on a Murphy. Each picture requires individual treatment as to framing, and the ideal framing is had when the artist makes his own frame, no matter how simple, at the time he makes the picture, as was done in the time of the old masters. When the ideal is not possible or desirable for some reason as is now spoken of, I should think eliminations of frames would be far preferable to putting all kinds of pictures into the same frames. There is a dignity in "nothing" that "something" sometimes lacks.

Mary L. Macomber.

St. Botolph Studios, Boston, Nov. 22, 1915.

ART VERSUS AFFINITY.

It is strange how very moral are the guardians of American frontiers. If one is not prim one can't get in, but once in one can do very much what one pleases, if one don't interfere with the interstate commerce law and engage in the white slave traffic. Prof. Elia Velpix Volpi, who arrived Nov. 17 from Italy with some attributed Titians, a Francia, a XV century bronze group by Riccio called "Perfume," accompanied by a woman said to be another man's wife, and was detained with her at Ellis Island and both were ordered deported as undesirable aliens. The Washington authorities, however, it is said, on the representations of the Italian Embassy, reversed the decision of the Ellis Island board and permitted Prof. Volpi and his companion, who is said to be his secretary, to land.

INSTITUTE'S NEW MEMBERS.

W. D. Howells was awarded, Nov. 19, in Boston, the gold medal of the National Institute of Arts and Letters for the writing of fiction.

The New members elected by the institute are: Charles R. Miller, editor of the N. Y. Times; Elihu Root, Henry Osbron Taylor, Robert I. Aitken, James Earl Fraser, Bertram G. Goodhue, Breck Trowbridge, all of New York; Ernest R. Kroeger, St. Louis; Arne Oldberg, Evanston, Ill.; Gamaliel Bradford, Ellery Sedgwick and Ralph Adams Cram, of Boston.

Six vacancies have been filled by the election of William Gillette, playwright; George L. Rivers, historian; Paul Elmer Moore, critic and essayist; J. Alden Weir, painter; Frederick Macmonnies, scudotor, all of N. Y., and Robert Grant, novelist, of Mass.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Galleries, Madison Avenue at 40 St.—Egyptian Collection formed by Robert de Rustafjaell. A Collection of First Editions and Rare Books. Ancient Iridescent Glass, Egyptian Necklaces and Antiquities. Rare American Autographs.

Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, to Dec. 24.

Berlin Photographic Co., 305 Madison Ave. Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Dec. 15.

Former Blakeslee Galleries.—665 Fifth Ave. Exhibition Art Associated with the Child, Dec. 1-14.

Bonaventure Galleries, 601 Fifth Ave.—Louis XIV, XV and XVI and Empire Fans, to Dec. 11.

Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.

Brooklyn Museum—Black and Whites by Millet, Legros and Fantin Latour, to Nov. 30.

Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.

City Club, 55 W. 44 St.—Landscapes by H. L. Hildebrandt, to Nov. 27.

Daniel Gallery, 2 W. 47 St.—Works by William and Margaret Zorach, to Dec. 7.

Dora Brophy & Co., Inc., 139 E. 36 St.—Pictures by Agnes Pelton to Dec. 18.

Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.

Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.

Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, to Nov. 28.

Folsom Galleries, 396 Fifth Ave.—Works by S. Montgomery Roosevelt, Dec. 1-15.

Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, to Nov. 29.

Goupil & Co. Galleries, 58 W. 45 St.—Oils by Emily Palmer Cape, to Nov. 27.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, Dec. 1-30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Dec. 20.

Knoedler Galleries, 556 Fifth Ave.—Works of XVIII Century English Artists and Portraits by Albert E. Sterner, to Nov. 27.

Works of Artist Engravers of the XVIII Century, Nov. 29-Dec. 11.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Pictures by Thalia Millett, to Nov. 27.—Group Exhibition of Am'n Painters—3rd Annual Exhibition, Society of Painters of the Far West, Dec. 3-24.

MacDowell Club, 58 W. 55 St.—Works by a group of artists, Dec. 2-12.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Pictures of the Pan-Pacific Exposition by Maurice Braun, to Nov. 30.

Modern Gallery, 500 Fifth Ave.—Works by Van Gogh.

Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 27.—Works by Childe Hassam, Nov. 27-Dec. 11.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Books of the Year, to Dec. 3.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

171 Madison Ave.—N. Y. Pencil Drawings by Louis H. Ruyt and Pictures of Children by Beatrice B. Ruyt, to Nov. 27.

Petrus Stuyvesant Club, 129 E. 10 St.—Works by E. D. Roth, to Dec. 4.

Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner to Dec. 8.—Sculpture and Drawings by Elie Nadelman of Paris follow.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Works by Martha Walter, Nov. 27-Dec. 11.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Salmagundi Club, 14 W. 12 St.—Works by Harry F. Waltman and W. D. Paddock, afts. and evgs. to Dec. 3.

Scott & Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

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Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.

16 W. 56 St.—Annual Exhibition of Faience from Durant Kilns, to Nov. 30.

Mrs. Whitney's Studio, 8 W. St.—Immigrant in America Exhibition to Dec. 13.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Library of the late Alfred Henry Lewis, afts. and evgs., Dec. 1.—De Mendonça Art Objects and Relics, afts., Dec. 2.—Libraries of Five Collectors, in Print Dept., afts. and evgs., Dec. 3.—Pictures and Art Properties of late Eugene and of Mr. Thomas H. Kelly, afts. and evgs., Dec. 3.—Wall Panelings and Oak Doors, afts., Dec. 4.—Timothy F. Crowley Wedgwood Pottery Collection, afts., Dec. 6.—Edward E. Worl Library, afts., Dec. 13, and afts. and evgs., Dec. 14.—Charles E. Locke, Old China, Glass and Oriental Porcelains, Part I, afts., Dec. 16-18.

Anderson Galleries, Madison Avenue at 40 St.—Collection of Egyptian Antiquities formed by Robert de Rustafjaell, on exhibition to sale on the afternoons and evenings of Monday and Tuesday and the afternoon of Wednesday, Nov. 29, Nov. 30 and Dec. 1.—Rare and Valuable Books from various consignors, to be sold afternoon and evening of Dec. 2.—Ancient Iridescent Glass, Egyptian Necklaces, Persian Pottery and Babylonian Clay Tablets, the collection of Azeez Khayat, on exhibition to the sale, Friday and Saturday afternoons, Dec. 3 and 4.—Rare American Autographs, now on exhibition to sale on the afternoons of Monday and Tuesday, Dec. 6 and 7.—The Madame Yang-shi Collection of Oriental Art, on exhibition Dec. 3 to sale in seven sessions beginning Dec. 8.

Collectors' Club, 30 E. 42 St.—Scott and O'Shaughnessy, Henry Blackwell Book Plates and Books Relating Thereto, afts., Dec. 1 and 2.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.—Porcelains and Potteries, Antique Chinese Rugs, from Yamanaka & Co., afts., Dec. 3-4.

Philadelphia—Stan V. Henkels, 1304 Walnut St.—Etchings, Colored Mezzotints and Engravings, Nov. 30 and Dec. 1.

Silo's Fifth Ave. Art Galleries, 546 Fifth Ave.—Chinese Porcelains and Coins, ends Nov. 27.—Pictures by Old Masters, afts., Dec. 3 and 4.

THE LATE FRANK T. SABIN.

"A great adventurer in the purchase of old and famous manuscripts and art treasures has died in Mr. Frank T. Sabin, the well-known dealer.

"His last transaction was that of the Browning love-letters, which he bought at Sotheby's for £6,500, but one of his most sensational deals was that of the Nelson memoranda of the disposition of the Fleet at Trafalgar.

"These, written in the admiral's own hand, he might have re-sold at a profit of 100 per cent., but he announced that he would part with the memoranda at cost price on the understanding that the documents should be presented to the nation on the death of the purchaser.

"The memoranda were eventually sold to Mr. Woollan, of Tunbridge Wells, for £3,600. Mr. Woollan had the manuscript framed in oak taken from the Victory, and it is now in the British Museum.

"The original manuscript of 'The Cricket on the Hearth,' the only complete Dickens manuscript not in a museum or a private collection, was among Mr. Sabin's last purchases. He heard that it was in the possession of a London dealer, but knew that if he attempted a deal in person he would be charged an inflated sum. So he sent a deputy.

"When the 'ambassador' arrived, an American dealer was making negotiations for the same work. The American attempted to 'bluff' by pulling out a large wad of notes, some hundreds of pounds short of the sum asked, with the idea that the mere sight of money in bulk would 'talk' sufficiently.

"But while the higgling was in progress Mr. Sabin's deputy quietly wrote out a check for a larger sum—and won by a head."—*London News*.

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Rare Antiquities—A remarkable Collection of Ancient Iridescent Glass, beautiful Necklaces of Egyptian semiprecious Stones, Beads and Scarabs. Choice specimens of Persian Pottery, Roman Bronze and Gold Coins, Babylonian Clay Tablets. Collected by Azeez Khayat. Now on Public Exhibition. To be sold on Friday and Saturday Afternoons, Dec. 3 and 4. Every object guaranteed by the owner.

Oriental Art—Old Chinese Lacquers, Ivories, Bronzes, and Brasses, Snuff Bottles, Jades, Carvings, Crystals, Porcelains, and Enamels of the very highest quality. The Collection of Madame Yang-shi, recently brought from China. To be placed on Exhibition for the first time in America on Friday, Dec. 3, preliminary to the sale in Seven Afternoon and Evening Sessions, beginning on the Afternoon of Wednesday, Dec. 8.

Unequalled facilities for the Exhibition and Public Sale of important Art and Literary Collections. Sales at 2:30 and 8:15 o'clock. Catalogues free. Correspondence invited.

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The exhibition which opens at the MacDowell Club, 58 W. 55 St., Dec. 2 to remain to Dec. 12 will consist of works by Caroline Bean Blommers, Ruth Bobbs, Mathilda Brownell, Eugenie M. Heller, Sarah Noble Ives, Josephine M. Lewis, Ava de Lagerkrantz, Antoinette de Forest Merwin, and Heppie and Earlwicks.

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TELEPHONE CIRCLE 1142**NOTES OF ART AND ARTISTS.**

John de Costa, an English artist, who occupied Mrs. Harry Watrous' studio in the Gainsborough during the summer, has temporarily taken Colin Campbell Cooper's studio in the same building. Mr. and Mrs. Cooper have gone to San Francisco, where the former is to execute an order.

Mr. John Fry is having a pipe organ installed in his studio at the Gainsborough.

R. W. Van Boskerck just returned from Delhi, N. Y., where he has been painting landscapes since spring.

C. C. Coleman, one of the older American painters and an associate of the National Academy of Design, has returned after an eight year sojourn in Italy and temporarily taken a studio in the Sherwood Building, 58 W. 57 St. In the near future he will hold in New York, Boston and Buffalo exhibitions of his recent works, which include large religious paintings, pastels of picturesque Capri and many pictures of Vesuvius and vicinity.

Harry W. Watrous is at work on an interesting new composition called "Strictly Confidential."

Miss Lilla Elizabeth Dielman, daughter of Frederick Dielman, chief of the Art Dep't of the College of the City of N. Y., and former president of the Nat'l Academy, was married Monday to Mr. Murray Pinchot Corse, son of the late Gen. John Murray Corse, Chief of Staff in the Civil War of Gen. Sherman.

The sculptor Cadorin of this city is to model for the subject, Signor Caruso, an ivory bust.

Frank Tenney Johnson, who shows in his pictures a remarkably truthful realization of the clear night atmosphere of the West, will expose, this season, new phases of Mexican life, including a charmingly Juarez street scene.

In the Arnot Gallery at Elmira there is on during the month an exhibition of photographs by Karl Struss, Clarence H. White, Edward R. Dickson and Paul L. Anderson.

C. Bertram Hartman has returned to his N. Y. studio and resumed his decorative work. Mr. Hartman's recent canvases, shown at the Montross Galleries attracted attention to this talented young Westerner whose German art training proved of great value in developing an original decorative style.

Wayman Adams of Indianapolis won the Mary R. T. Foulke prize for the most meritorious painting by an Indiana artist at this

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NATIONAL ACADEMY OF DESIGN—Winter Exhibition.

Works received	Nov. 29 and 30
Opens	Dec. 18
Closes	Jan. 15

year's exhibit of the Richmond (Ind.) Art Association.

An exhibition of the work of Coulton Waugh, which is on at Bruno's Garret, 58 Washington Square, is of interest. Wierdly fantastic and decidedly decorative are his tinted pen drawings of serpents and strange creatures of his imagination.

An exhibition of oils by H. F. Waltman, including portraits and subject pictures, also landscapes and marines with much of nature in them, combined with an exhibition of sculptures by W. Dryden Paddock, is on at the Salmagundi Club to Dec. 3.

Van Dearing Perrine is showing to Nov. 28 some of his imaginative canvases at his Studio Under the Palisades—which can be reached by way of Dyckman Street Ferry. His is an original phase of the Modernist Movement and the pictures including "Wind in the Boughs," "Dancing Figures," "Little Girl Swinging," "Gathering Blossoms," and numerous landscapes and flower pictures, are well worth the trip one takes to see them. 25 cents admission is charged.

James King, the well-known etcher, who has been giving his time recently largely to landscape painting, has returned from Gloucester to Montclair.

Henry Clews, Jr., has given up his house and studio at 145 E. 19 St. to paint in Paris, despite the war.

M. Roger Boutet de Monvel, painter and playwright, who was wounded in France, arrived recently from Paris.

The art loving public, as well as the friends of Henry Mosler, who fractured his skull last week, by falling from a street car, will be pleased to learn that he is on the road to recovery at the German Hosuital.

SCULPTOR WINS HIS CASE.

In Harrisburg, Pa., on Wed., the sculptor Donato secured a verdict of \$23,941 against Mr. Milton S. Hershey for a statue "The Dance of Eternal Spring," which the latter immediately gave to that city.

WITH THE DEALERS

Messrs. Joseph and Henry Duveen, of Fifth Ave., and 46 St., returned from Europe Wed. on the Ryndam, bringing several pictures and objects of art. The latter said that the purchaser of Earl Spencer's portrait by Rembrandt of his son Titus was the famous English collector, Sir Frederick Cooke.

Miss Johnson, formerly of the Cottier galleries, is now with Mr. Stefan Bourgeois at his galleries, 668 Fifth Ave.

R. C. and N. M. Vose, of Boston, have purchased a majority of the stock of the Carrig-Rohane Shop (Inc.). Hermann Dudley Murphy, the well-known artist, and founder of the shops, will retain his interest and continue to direct the artistic side of the work.

PHOTOGRAPH PRIZE WINNERS.

Some four hundred photographs were placed on exhibition Nov. 19 at Wanamaker's, being the best of the examples submitted in the recent competition.

Three sets of prizes were awarded. In the portrait class the first prize went to Miss Alice Boughton, for a nude child hold-

ing a crystal, and second to M. R. Witt, of Philadelphia, for a study of a head. In the landscape class the first prize went to Mr. Witt and second prize to Melvin S. Wells, of Jersey City. In the miscellaneous class the first prize was won by R. B. M. Taylor, of Newark, and the second by Charles P. Abs, of Hoboken.

The exhibition is on to the end of the month.

COPLEYS IN BROOKLYN.

(By the Second Viewer.)

In the awakened cause of early American painting the Brooklyn Museum has made a significant step. The acquisition by purchase for the permanent collection of a portrait by John Singleton Copley, the handsome portrait of Mrs. Benjamin Davis, is an incident worthy of more than passing notice.

While Brooklyn is to be congratulated in this acquisition, it is a matter for deep regret that this fine specimen of the art of Copley should not have been obtained by the Metropolitan Museum, whose collections, as has been pointed out in the ART NEWS, are wanting in fine examples of early American masters, and especially representative examples of Copley.

The Brooklyn Copley, the portrait of Mrs. Davis, is in every respect a superior canvas. It contains, to a marked degree, that "psychological" element which keen students are wont to find in the finer portraits by America's great Colonial "limner." The patrician beauty of this lady well befits the daughter of the Royal High Sheriff who used all the power of his office to "put down" the rebellious factions of Revolutionary Boston; the aristocratic spirit breathes from every line—the sensitive delicate nostrils, the pretty but firm lips, the beautifully curved chin, the open brow and clear eyes. No portrait of a noblewoman by Gainsboro or Sir Joshua or indeed by Van Dyke himself, has a finer poise of head or a more imperious line of shoulder. The dignity of this noble portrait is enhanced by the repressed coloration, combining richness and depth and that intense dryness which is the secret of the "carrying" power of Copley's color.

"The American Van Dyke," as Copley has often been called, is true to this title in this portrait of a lady whose distinctions were many.

Mrs. Davis was also distinguished as the fond mentor of a niece who became the wife of the great colonial architect Bullfinch.

The two other Copley portraits now hanging in the Brooklyn Museum (as loans) are of great interest. The portrait of the boy Jonathan De Mountfort, an early work which proclaims the precocity of Copley as extraordinary as that of Mozart, is invaluable to those students who would know the characteristics of Copley's youthful genius; while the portrait of Mrs. John Bacon (Elizabeth Cummings) is a fine product of the prolific year of 1769; the year that gave us the masterly full-length of Col. Jeremiah Lee (Boston Museum).

Our mediocre modern portraitists, who ask fancy sums for their canvases may be amused to know that Copley received for the fine portrait of Mrs. Bacon £9 16s., or about \$50. In an extant bill, made out and receipted in his own hand, we see that for this portrait and two others, namely, the McWhorter portraits (at Yale University Museum), Copley received, after "throwing in" two black frames, only £31. And yet he was Boston's fashionable portraitist and

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became wealthy enough, before he was 35, to own one of the finest estate in Boston.

Brooklyn hangs its Copley in places of honor. Nearby is John Trumbull's "Gibraltar," a composition which Trumbull painted in England while a pupil of West, a canvas doubtless inspired by the enormous picture of the same subject which Copley painted for the Corporation of London and which hangs today in London Guild Hall, the third unit of that famous historical trilogy dedicated by Copley to the British nation—"The Death of Chatham" (National Gallery), "The Death of Major Pierson" (National Gallery), and the "Victory at Gibraltar."

James Britton.

ART LECTURES AT YALE.

The Yale School of Fine Arts announces in the Trowbridge Lecture Course—1915-16—eleven illustrated lectures, on Monday evenings at 8 o'clock, as follows: Nov. 29, "The Beaux-Arts and Kindred Styles: Stereotyped Classicism, C. Howard Walter, of Harvard; Dec. 6, "Landscape Before 1850," Asst. Prof. Arthur Pope, of Harvard; Jan. 10, "Impressionistic and Decorative Tendencies in Landscape and Figure," Christian Brinton; Jan. 31, "Academic Luministic eRlaim," Feb. 4, "Traditionalism: The Neo-Medievalists, etc., Feb. 28, "Monumental Painting," by Keynon Cox; March 13, "Development of Architecture After the Close of Gothic," Lloyd Warren; March 20, "Sculpture: Houdon to Rodin," Lorado Taft, and April 3, "The Last Movements," Prof. F. J. Mather, Jr., of Princeton.

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